

# *The* **AUTHOR** & JOURNALIST

JUNE

1925

To the Writer Who Has  
No Plots

*By Homer Croy*

Writing for the Radio  
Publications

*By Justine Mansfield*

The Growing Demand for  
Animation in Business-Article  
Illustrations

*By Ruel McDaniel*

What of the Juveniles?

*By Myrtle Jamison Trachsel*

*Quarterly Publication of*

**The Handy Market List**

*And Literary Market Tips of the Month*

Volume X, No. 5

FOUNDED 1916

20 Cents a Copy

PUBLISHED MONTHLY AT 1835 CHAMPA ST., DENVER, COLO.

# THE AUTHOR & JOURNALIST'S Literary Market Tips

*Gathered Monthly from Authoritative  
Sources*

*Complete Story Magazine*, 79 Seventh Avenue, New York, W. E. Carleton, associate editor, writes: "Just now we are filled up with long stories, but we're always in the market for shorts—5000 to 10,000 words. We want manuscripts of that type with strong plots and he-man characters."

*The Lariat Story Magazine* is a new publication to be issued in July by Fiction House, Inc., 461 Eighth Avenue, New York, publishers of *Action Stories* and *North-West Stories*. The magazine will use cowboy stories for which its rates will probably be 1 cent a word and up on acceptance as in case of the other publications of Fiction House, Inc.

*The New Yorker*, 25 West Forty-fifth Street, New York, seems to be an attractive market for clippings of laughable mistakes in the text of stories, articles and the like, as well as "super-unctuous" newspaper headings, paying \$3 each. Payment is on acceptance and reports are prompt.

*Heart-to-Heart Stories*, the new title of *Saucy Stories*, 45 W. Forty-fifth Street, New York, desires stories presenting a dramatic moral problem and stories presenting a vital heart problem. For the first type it wants stories forging new definitions of "good" and "bad," attacking moral hypocrisy, assuming a modern, enlightened attitude toward morality, and exposing the absurdity of artificial conventions. Under the second type it wants either a good clean love story, or an intimate woman-to-woman revelation, though not necessarily in the first person, of a poignant heart-experience: a struggle against convention, a clash with age-old instincts or prejudices, or the everlasting battle of woman against the restrictions of her sex and her traditions. For its "Woman-to-Woman" section, a monthly department of intimate revelations, it wants brief, tense, dramatic, personal stories: "the one story every woman can tell only to her closest friend." These stories must not exceed 2000 words and will be anonymous. The magazine is not interested in sex stories or erotic fiction, but in sex problems. Erotic scenes, if indispensable, must take place "off stage."

*Better Homes and Gardens*, 1714-24 Locust Street, Des Moines, Ia., Chesla C. Sherlock, editor, writes: "We are interested in stories of distinctive city lot homes and gardens. These must be of the type to appeal to average home-makers living in cities, towns and suburbs, and must not be either too elaborate or too expensive to appeal to folks with an average income. We prefer articles to be well illustrated with good, sharp photographs. We pay a minimum of 1 cent a word and \$1 for photographs. We do not use poetry or fiction."

*Sporting Life* has been taken over by the Macfadden Publications, 1926 Broadway, New York, and they will issue the first number under their auspices in June.

Harry Stephen Keeler, editor for the Lambert Publishing Company, Room 1009, Morton Building, 538 S. Dearborn Street, Chicago, Ill., writes: "Our call for fiction manuscripts of from 60,000 words upward to as high as 120,000 words brought in a reasonable response in a general way, but a not too flattering response from authors who can write and who have sold their stuff. Most of the material that has been in trunks and cabinets for many a year, dog-eared and blurred, has been sent in and, we will say, fairly handled: that is, everything has been given a conscientious consideration just as though it were brand new and, of course, regardless of the author's name. While our rates of 1 cent per word may not be as high as some rates being paid, authors will do well to keep in mind that we offer a market for stories that are far and beyond the commercial lengths—i. e., 120,000 words, both under and above this length. Also stories of unconventional tone, sensational or sex, will be considered. Our rate applies to first American serial rights only. We will use no short material. We are still buying, and if our previous notice escaped the eyes of any authors, we shall be glad to see further material and continue seeing it both before and after our first issue goes on the stands." The title of the magazine, Mr. Keeler informs us, is still in a state of flux.

*Paris Magazine*, Robbinsdale, Minn., Jack Smalley, editor, reports immediate need for tabloid stories of love, romance and sex experience of from 500 to 2000 words, exotic atmosphere preferred; locale, America or Paris. No confessions of the type associated with the strictly confessional magazines. Payment is at 2 to 3 cents a word immediately on acceptance. Manuscripts are reported on within a week. In addition it is still on the lookout for jokes, epigrams, verse and cartoons.

*Picture Story Paper*, 150 Fifth Avenue, New York, Marguerite Skidmore, assistant editor writes: "The *Picture Story Paper* is for children approximately from four to eight years of age, with the emphasis of appeal for the six- and seven-year-olds. I am most anxious to get in touch with good writers who can embody all the essentials of really good stories in children's stories. We prefer stories not longer than 800 words, with the moral inherent and not tacked on, and, in general, stories that may contribute to the unified development of the child. Where possible we want to develop the child's consciousness of the Heavenly Father's guidance and care in all things. Our rate is  $\frac{3}{4}$  to 1 cent a word."

*Live Stories*, published by the New Fiction Publishing Company, 677 W. Forty-third Street, New York, beginning with August, will appear only as a quarterly reprint of stories selected from the magazines of the company.

(Continued on Page 25)

### Prize Contests

*The Fun Shop*, 250 Park Avenue, New York announces that *The Bookman* is offering prizes totaling \$250 for the best humorous verse appearing in *The Fun Shop*. The first competition will last from June 1 until December 25, 1925, and the second competition from December 26 until May 1, 1926. In each competition the prizes will be as follows: 1st, \$50; 2nd, \$25; 3rd, \$15; 4th, \$10, and 25 prizes of \$1 each. Poems must be no longer than 24 lines, shorter if possible, and no particular type will be given preference. Contributions must be original, not previously published, not translations or adaptations. All poems accepted for *The Fun Shop* will be paid for at regular rates, including the prize winners.

*Chattanooga Writers' Club*, Lookout Mountain, Tenn., announces an endowed fund known as the Elberta Clark Walker fund, which will provide two prizes annually for nature poems. The first prize of \$20 is open to all. The second prize of \$10 will be awarded to a Southern writer living in the South. There are no restrictions as to form and style, but the length must not exceed 72 lines. Poems must be original and must not have been previously published. The author's name, address, title, and return postage should be inclosed in a sealed envelope attached to the poem. The closing date will be November 1, 1925, and prizes will be awarded January 1, 1926. Contributions should be sent to Miss Ernestine Noa, Box 85, Lookout Mt., Tenn.

*The Garden Theater* in University City, St. Louis, Mo., offers \$100 to any poet in the United States or Canada for the best dedication ode submitted in a contest ending June 15th, 1925. No limitation is placed on either the length or form of the ode. The Garden Theater is an open-air theater now under construction to be devoted to the art of drama, opera, music and dance. Manuscripts should be signed by a pen name. The pen name, together with the full name and address of the author, must be placed in a sealed envelope and attached to the poem. No contributions will be returned. Entries should be sent to the Garden Theater office, 1627 Locust Street, St. Louis, Mo.

*The Committee on Educational and Religious Drama*, Federal Council of the Churches of Christ in America, 105 E. Twenty-second Street, Room 602, New York, offers a prize of \$500 for a religious play of social significance dealing with such themes as industrial, racial or international relations. The length of the play is without limitation. Contestants may procure references on subjects of social import from the Committee at the above address. Manuscripts must be received on or before July 1, 1925. The award will be made on or before November 20, 1925. Manuscripts must be unsigned, the name and address of the author and the title of the play being inclosed in a sealed envelope accompanying the manuscript. The accepted manuscript shall become the property of the Committee. It will be published in the second volume of "Religious Dramas" and offered for production without royalty.

*College Comics*, 221 E. Cullerton Street, Chicago, offers a monthly prize of \$10 for the best original, humorous cross-word puzzle printed.

*McCall's Magazine*, 236 W. Thirty-seventh Street, New York, is offering three prizes of \$250, \$150 and \$100, for the best letters of 500 words or less, reaching its Contest Editor by July 15th, on the subject, "The Things I Wish My Neighbors Wouldn't Do."

*Popular Science Monthly*, 250 Fourth Avenue, New York, is offering prizes totaling \$10,000 in a "What's Wrong" picture-solving contest. Pictures to be solved will be published in the June, July, August and September issues. Monthly prizes are as follows: 1st, \$500; 2nd, \$100; 3rd, \$50; 5 prizes of \$10 each and 60 prizes of \$5 each. On the four months' pictures 308 grand prizes will be awarded—1st, \$2500; 2nd, \$1000; 3rd, \$500; 5 prizes of \$50 each; 50 prizes of \$10 each and 250 prizes of \$5 each.

*Good Hardware*, 912 Broadway, New York, pays \$2 each for accepted jokes relating to hardware stores or products. Address the Vice Department.

*The Household Journal*, Batavia, Ill., makes the following cash awards monthly: \$5 for the best poem on any subject submitted for The Sunshine Corner, \$5 for the best idea submitted for The Pin Money Department.

*Opportunity*, 750 N. Michigan Avenue, Chicago, awards a monthly prize of \$5 for the best business idea; \$2 is paid for all others printed.

*Motion Picture Magazine*, 175 Dufield Street, Brooklyn, offers a prize of \$5 monthly for the most interesting letter submitted for its "Letters to the Editor" page. \$3 is paid for all others used.

*Motor Camper & Tourist*, 53 Park Place, New York, offers \$25, \$15 and \$10 for the best handy kinks of interest to campers or car owners, each month. Address Editor, Handy Kink Contest. Include a sketch with your contribution.

*The Socony Standard*, Room 1211, 26 Broadway, New York, announces a prize contest as follows: Subject, "My Favorite Socony Product and Why." Length, 150 words or less. Photographs, optional, but not more than one for each letter. Closing date, June 15, 1925. First prize, \$50; second prize, \$25; third prizes, three of \$10 each. No manuscripts will be returned. Address the editor. Socony products include gasoline, motor oil, wax, cook stoves, etc.

*Weekly Baseball Guide*, 22 N. William Street, New York, offers \$25 each week to the one who best describes a star play he saw during the week. Letters limited to 200 words. Address Prize Play Contest.

*The Brooklyn Daily Eagle*, Washington and Johnson Streets, Brooklyn, N. Y., pays \$1 each for original recipes. Address Recipe Exchange, Woman's Dept. It pays \$5 each for original cross-word puzzles. Address Cross-Word Puzzle Editor. It offers prizes of from \$1 to \$10, according to the value of the contribution, for original unpublished jokes, anecdotes, poetry, epigrams, and bright sayings of children. Address The Eagle Fun Shop.

*Baldwin-Whitten-Ackerman Nurseries*, Bridgman, Mich., offer \$250 for the best name for a new strawberry. Entries must be received by July 1st.



*Pastime*, 322 W. Washington Street, Chicago, Ill., offers cash prizes every month for cross-word puzzles.

*College Humor*, 110 W. Chicago Avenue, Chicago, Ill., offers a monthly prize of \$25 for the best letter of 300 words or less concerning humorous incidents that happened while the writer was in school or college. \$5 is paid for each additional letter published.

*The Atlantic Monthly Co.*, 8 Arlington Street, Boston 17, Mass., offers prizes of \$25, \$15 and \$10 for the best letters on "How the House Beautiful Annual Has Helped Me to Plan or Build a Better House." Contest closes July 1st.

*The Cross Word Puzzle Magazine*, 37 W. Fifty-seventh Street, New York, offers \$1000 in prizes for the best puzzles constructed to fit a design that the publishers will furnish free on request. Contest closes July 1st.

*The Bookshop for Boys and Girls*, Women's Educational and Industrial Union, 270 Boylston Street, Boston, will award a prize of \$100 for a good original play for children of eight to fourteen years of age in a contest closing September 1, 1925. The play must have imaginative quality, picturesque setting and be practical to produce out of doors, and yet lend itself to indoor production. It must have not less than ten parts, must not have more than three acts or require more than an hour and a half of actual playing time. It must provide opportunity for singing and dancing. The right to the prize play will be held by The Bookshop until October 1, 1927. If the play is published before that date, a new agreement will be made with the author. If not published, the rights shall revert to the playwright on that date.

*Radio Stories*, 1926 Broadway, New York, offers \$500, \$200, \$100, and four prizes of \$50 for the best radio experiences, romances and adventures received by July 30th. Address the Contest Editor.

*The Graphic*, 25 City Hall Place, New York, pays \$5 each for best original mottoes; address Mottoes. It also pays \$15, \$10 and \$5 for the best letters within 200 words each week on the subject, "What Kind of Home I Would Like to Own." Writer should tell about location, the size of the plot, the price, kind of construction and other essential details; address Real Estate Editor.

*Hunter-Trader-Trapper*, Columbus, Ohio, announces a "Fish and Fishing Waters" contest for 1925, in which prizes totaling several hundred dollars in value for best pictures of catches, fishing streams and the like are offered. Contest closes October 15, 1925.

*Deana*, 4600 W. Florissant Street, St. Louis, Mo., offers \$100 for the best original name to be received by July 31st for a mail-order magazine.

*Farm & Home*, Springfield, Mass., announces a "Home Improvement Contest," along the same lines as the one conducted in 1924, with prizes totaling \$5000 for best letters on the subject of home improvement. Those interested should write for particulars. Contest ends the latter part of 1925.

(Continued on Page 31)

## THE AUTHOR & JOURNALIST

Formerly THE STUDENT WRITER

THE AUTHOR'S TRADE JOURNAL

FOUNDED 1916

Published Monthly at 1835 Champa Street  
Denver, Colorado

### CONTENTS FOR JUNE

1925

	Page
Literary Market Tips .....	2
Prize Contests .....	3
To the Writer Who Has No Plots .....	5
..... By Homer Croy	
Writing for the Radio Publications .....	7
..... By Justine Mansfield	
The Growing Demand for Animation in Business-Article Illustrations .....	10
..... By Ruel McDaniel	
Vaulting Ambition .....	11
Playwriting Hints of Professor Baker .....	12
..... Reported by Alice L. Tildesley	
What of the Juveniles? .....	13
..... By Myrtle Jamison Trachsel	
The Wit-Sharpener (Prize Contest Re- port) .....	15
The Handy Market List .....	17
The S. T. C. News .....	28

WILLARD E. HAWKINS, EDITOR

DAVID RAFFELLOK

EDWIN HUNT HOOVER

JOHN H. CLIFFORD

Associates

TERMS: \$2.00 a year in advance; 20 cents a copy. Canadian and foreign subscriptions \$2.25 a year. Stamps, coin, money order, or check acceptable. Three-year subscriptions, \$5.00.

ADVERTISING RATES: Per page, \$50.00 per insertion; half page, \$25.00; quarter page (4 inches), \$12.50; smaller space, \$3.50 per inch.

CONTRIBUTIONS of superior interest to writers will be promptly considered and offer made if acceptable. Stamped envelope for return if unavailable should be inclosed.

Copyright, 1925, by THE AUTHOR & JOURNALIST

FIGURES ON WRAPPER show date to which your subscription is paid. Act promptly in renewing or reporting change of address. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered.

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879.



# To the Writer Who Has No Plots

*Develop Your Stories From Everyday, Average Characters, Is the Advice of an Author Who Discovered Where His Talents Lay*

By Homer Croy

*Author of "Boone Stop," "West of the Water Tower," and "R. F. D. No. 3"*



HOMER CROY  
*Snapped at Cannes,  
France*

I WISH to extend a word of hope to those who have plot troubles. Every time I get a plot it is like pulling a molar. I used to envy people who had no more to do for working out a plot than to light a cigarette and walk up and down the floor. And then I would light 'em and walk up and down the floor till the carpet looked as if it belonged in a boarding house, and yet I wouldn't have any more plot than a dictionary.

Bit by bit I would work out a plot, but oh, what a plot! It would have made Peter B. Kyne, James Oliver Curwood, Octavus Roy

Cohen and some of the plot boys rock with laughter. It was the kind of plot that a high-school pupil would think of while walking home from a movie. And then I would laboriously hang words around it and drop it into the mail. In a few days the faithful old postman would be seen coming down the street with one shoulder slightly lower than the other.

I kept this up for years—doing a huge two-way mail-order business. Now and then I would sell a story, just about enough to break even on the postage, but I had no real success. In fact, I made a miserable failure of short-story writing. And it was because I believed that all writing turned on plot. I didn't know that the best stories

have the simplest plots and that Life and Character are the things that make the literary mare go.

By this time I had studied and taken courses in plot and plot-construction until I knew a hundred ways to construct a plot—and I couldn't make a single one of them function for me. I knew that A should hate B and love C and marry D, or whatever the scientific plot said, but when I put such a plot into words it creaked worse than a street roller. I sweated and worked for years on this plot theory—Plot, First, Last and Always—and all I did was to increase slightly the Junction City postal receipts. And then I whaled loose and wrote a story just as I wanted it. I started it as a short-story, but I had barely got acquainted with the characters before it passed the uttermost limits of a short-story. So I turned it into a novel, telling more and more about the people and the things they hoped and feared and longed for—trying to get right down to their inner souls—and let the plot take care of itself. It was published under the title of "Boone Stop," just before the Armistice. The country was not interested in books, and although it had splendid critical reviews it was a failure from the sales point of view—and yet I regard it as my best book.

**B**UT the matter of earning a living faced me. I had a family which had fallen into the habit of eating three times a day, and it pained me through and through to see the grocer boy come to the neighbors with a bulging basket, dump the things out on the kitchen table with heavy thumps, and, as he passed by our hedge, toss a tiny parcel onto our back steps and then jump

into his car again. So I had to do other things for a living. But in the meantime I turned loose and wrote another novel just the way I wanted to, putting People and Life first and Plot away down at the foot of the class, and it was published under the title of "West of the Water Tower" and was made into a film.

"R. F. D. No. 3" followed.

I had made the discovery that I was not a plot man. The things that interested me were People, Life—PEOPLE. Everyday life has little or no plot, but it has hopes, fears, longings, yearnings, and those were the bricks I began to build with.

**I**N the main, there are two kinds of writers. One learns the tricks of the trade—plot, counterplot, complication, surprise, suspended interest, twists, double twists, and so on clear to the kingdom come. Any good workman can learn them; it's a matter of getting down and boning.

The other kind writes from the *inside*. He writes himself, he kneads his soul into his batter. It's his viewpoint, his interpretation that counts. It is *what* he has to say rather than his plot-story way of saying it. I give as examples Sherwood Anderson, Sinclair Lewis, Theodore Dreiser, W. E. Woodward. They are children when it comes to plot; if you showed a skilled plot-maker one of their plots he would laugh till you could hear him to the garage; but when one of these writers gets through with it you have a real interpretation of life, a story of meaning and significance. The whole thing is a matter of temperament and quality of mind.

I can't *think* of a plot. My mind is as destitute of plots as a Tiffany counter of bargains. The way they come to me is this:

First I have a feeling that I wish to do a certain kind of story—for instance, a story about the Middle West. It may be a small-town story, or a farm story. And then I think of the kind of people I wish to write about—plain, simple people, neighbors. I get the *feel* of the story. And then people begin to bob up—a man, a girl, a bashful boy, a grandfather, and so on. Slowly, bit by bit, these characters come to life. I begin to understand the man, the influences which surrounded him in his youth, his

dominant interest, his hates and fears, his shortcomings and his unexpected strengths. Now the girl . . . the characters come to the surface of my mind like porpoises at sea, here, there and everywhere. They become real, breathing people—myself, yourself, everybody. The characters begin to act and react on one another. The bashful boy falls in love with the girl, the grandfather tries to break it off; the boy and girl elope, and so on. *But the characters make their own plot.* The last thing that comes to me is the plot. Once I used to try to manufacture plots. I don't try to do so any more. I now try to create real people and let them rub up against one another. When I start a story I don't know how it is going to end. A Plot Professor would say that I should be quietly turned over to a keeper, but the thing is that I am not trying to ride the same kind of horse that he is riding. I work out the story from chapter to chapter. I know in a rough way how the story will probably end, but it gives me some big surprises. In "R. F. D. No. 3," Higbee, the big, powerful, brutal, grab-all farmer, started out to be the villain and I thought he was the villain until I was about halfway through, when he keeled me over by becoming the *hero*. I protested and tried to put him in his place, but the old one-armed cuss went ahead and had his own way, just as he did with Josie, the heroine.

At the end of every chapter I sit down and think, "What would those people *actually* do in the circumstances?" And then I write it as best I can; that's all the plot there is.

When people come to me and say, "Oh, I know a most remarkable person, he would make a fine character for a novel," I am always disappointed. I have never yet found a character in that way to write about. And then they go on and say, "He is a queer old mountaineer wearing chin whiskers like a goat, takes snuff and is married to a squaw." Or sometimes he is a fisherman, or a lighthouse keeper, or a blacksmith, or a bootlegger. I am never interested in him; he is an *eccentric* and I am not dealing with the pathological. But I would be interested in writing about the well-meaning person who came bubbling in with the news—he is the *one* I want to write about . . . the average, plain, everyday person. And by the way, it is much harder to write about a

plain, ordinary, everyday human than about a queer goat living down by the waterworks.

AND so I close. This is to the writer who has a hard time digging up a plot.

Maybe you are interested in life more than in plots; maybe you weren't meant to be a plot-writer. Don't hesitate on that account. Jump in; the river is broad, the swimming is fine and there is room for all.

## Writing for the Radio Publications

### *Requirements and Methods of Remuneration of the Leading Publications Using Radio Material, Technical, Non-Technical and Human-Interest*

By Justine Mansfield

WITH the coming of radio, the writer of articles has a promising new field.

Although radio is only three or four years old as a public interest, the manner in which the literature of radio has developed has broken all records. Never in all the history of writing, probably, has such a comprehensive field opened up in so short a space of time. Books on radio to the number of 283 have come off American presses in these three years, and there is now an amazingly large group of publications devoted to radio—three weekly magazines, fourteen monthly magazines, six specialized trade papers, and about fifteen newspaper weekly tabloid radio sections; while over fifty magazines carry radio sections, and practically all newspapers carry radio material.

If this appears a fantastic literary mushroom growth in three years, bear in mind that the industry has grown in this period from one and a half million dollars in 1920 to \$350,000,000 for 1924. There are about 5,000,000 radio sets in use.

When we take into consideration these huge figures, the radio publication development does not seem so impossible. The public has clamored for it; in fact has shown even greater interest than it did in the automobile, which is saying much.

From the writer's point of view, the field is interesting, but difficult because of the exceptionally technical nature of radio.

However, the field for the general instead of the technical approach to radio is widening constantly. The latest evidence of this is the new magazine, *Radio Stories*, 1926 Broadway, New York, a Macfadden experiment along lines entirely new in radio. It scorns technical material; it wants "heart-throbs" centering around radio; adventure, drama, life, personality, pictures.

Even some of the older radio magazines, like *Wireless Age*, 326 Broadway, New York, and *QST*, 1045 Main Street, Hartford, Conn., once technical, are now interested in the color, atmosphere and human side of radio. Hugo Gernsback's *Radio News*, which, even before the craze began, approached radio from the appeal to the imagination, has reflected success in its advertising pages. The two new special magazines *Radio Broadcast* and *Popular Radio* have aimed to apply high-class magazine standards and have succeeded very well.

The writer who aims to make money selling radio articles must do some very definite specializing. He must first of all be a real radio "fan," and he must be willing to dig and stir around for fresh angles and information. He will then need especially to cultivate either the journalistic approach or the magazine approach, for they are different. There is an excellent field for newspaper radio material; also for local editorships of radio pages. The demand among newspapers is for timely features. Technical arti-



cles are, as a rule, the work of radio engineers or the more highly trained radio man. Often a working partnership with such a technically trained radio man is profitable, for some newspapers and other periodicals pay \$75 to \$200 for new circuits, or unusual technical articles, illustrated with drawings.

Some newspapers welcome lively short local comment on local broadcasting; others take 1000- to 1800-word special articles throwing fresh light on the wonders and applications of radio. For these technical experience is not necessary, only competent reporting and handling of technical detail. The woman's point of view is now receiving more attention than ever before, and this fact opens up new angles of approach.

The radio magazines of the higher type have much more difficult standards to meet. The articles must be especially important, authenticated, and packed with real interest and information. They pay from 3 to 5 cents a word.

There are, however, only a few such, the other periodicals offering a variety of opportunities for the average free-lance writer, from articles for radio trade papers to interviews, descriptive stories and photographs. As a rule these pay only from 1 to 3 cents a word, but they use more matter.

One interesting fact is that something new seems constantly to be happening in radio. There are now hundreds of thousands of people employed in it; many experts, world-wide research and experiment, and a plenitude of angles of approach. Radio, even more than the automobile, touches life at so many angles that endless variety is possible.

**F**OLLOWING is a brief digest of the editorial needs of some of the principal radio publications:

*Popular Radio*, 627 W. Forty-third Street, New York, monthly, uses short items ranging from a few lines in length (for use in its departments) to articles up to 6000 words in length, illustrated with drawings and diagrams. Average rate of payment is 2 cents a word for feature articles and 1 cent a word for departmental items. No poetry, fiction or drama. The purpose of *Popular Radio* is to convey information of interest and practical helpfulness to radio amateurs, radio novices and broadcast listeners generally, as well as to scientists and others who are interests in the progress of science, especially in the radio field. Its immediate need is for short, practical, helpful articles about radio, ranging from 100 to 500 words in length and illustrated with photographs and diagrams.

*Radio World*, 1493 Broadway, New York, is a weekly technical magazine and uses articles dealing with how to build radio sets. Principally it is concerned with theoretical discussions of radio, together with diagrams of hook-ups. It buys a little radio humor, no verse. Photographs are used showing constructional features in building sets. It pays 1 cent a word a month after the date of issue.

*Radio News*, 53 Park Place, New York, a monthly, endeavors to meet the needs of all owners of radio sets. It is interested in radio articles and features in general; also in technical articles. It uses diagrams and photographs, paying 1 cent a word for general articles and 2 cents for special and technical articles. It is glad to have good fiction with a radio theme as a basis.

*Wireless Age*, 326 Broadway, New York, is a monthly, interested in technical articles, fiction and humor pertaining to radio. Its rates are about 1½ cents a word and it pays \$3 for photographs.

*Scientific American*, 233 Broadway, New York, monthly, is always in the market for scientific news. To meet its needs, articles must contain actual new information, and must bear the stamp of authority. It is very seldom in the market for rewrite material, or for articles in the radio field written by professional writers. Most of its radio material comes either from its staff men or from radio engineers or scientists who are professional radio men rather than professional authors. It is always looking for first-class original photographs which it can buy for its exclusive use. These may deal with any scientific subject, radio included. The editors state: "The minimum rate of payment for material which we do not have to rewrite is 2 cents a word. For photographs we pay usually from \$1 to \$5 each, depending on their value, but I am often willing to pay even more than \$5 if the photograph is absolutely first-class."

*Radio Broadcast*, Garden City, N. Y., monthly, states: "Our technical and 'how-to-make' articles are usually arranged for by editorial interview; very few that we publish are submitted to us from outside sources. We use good clearly written technical explanatory articles. We very rarely use fiction or humor unless it is quite out of the ordinary. The policy of the magazine is to publish technical and interpretative material which will help the reader. We are not interested in feature articles which are visionary and faintly founded on fact. The rate of payment varies for the type of article, 2 cents a word is the average maximum; length of articles, 2000 to 3500 words. We are always interested in unusual news photographs, for which we pay liberally."

*Popular Science Monthly*, 250 Fourth Avenue, New York, uses mainly technical articles on radio construction for the use of radio apparatus, and short items on new mechanical or electrical ideas in the radio field. Preferably all articles should be illustrated with photographs, wiring diagrams and sketches of the apparatus mentioned in the article. Theoretical discussions or mathematical studies are not used. "What we want is material that will appeal to the average man who has, perhaps, a bent for mechanical or electrical work along radio lines. The length of articles should

be from 500 to 2000 words. The rate of payment is flexible, depending on the quality of the material. Ordinarily, 2 cents a word is the rate for average stuff."

*Radio Age*, 500 N. Dearborn Street, Chicago, monthly, while primarily a technical magazine, welcomes other contributions dealing with radio from a purely theoretical or fiction standpoint. For good technical articles, telling how to make or improve sets, *Radio Age* pays from \$10 to \$75 each with illustrations. For stories or expository articles of the human-interest sort, it pays from ½ to 1 cent a word, according to the subject matter and the quality. Good radio pictures are also welcomed. Jokes, poems, etc., are not desired. Length of contributions should be not more than 3000 words if possible. The editors state: "We realize that radio is creating a new field of writers, and it is our policy to compensate them amply for the work they turn out, for we know any experiments in the radio line today may develop into important inventions later."

*Popular Mechanics Magazine*, 300 E. Ontario Street, Chicago, monthly, desires radio stories of two types. "The first is stories that interest the general reader, the man or woman who has no technical interest in radio, but who would enjoy reading an interesting story about how radio drama is put on the air. For example, how radio sets are turned out at the rate of 4000 a day in one factory; how the Derby traffic in England was controlled. These are typical of recent articles in the general section of the magazine. The photos that accompany the article, should, above everything else, possess human interest—show men and women doing things. Photos that merely show apparatus cannot be used; they must have life and action. For the radio department proper, little constructional kinks, accompanied by sketches, that would interest the owner or builder of a set; better ways to do things in the radio workshop; home-made tools for the radio fan—in fact, anything and everything of interest to the boy or man that likes to tinker with a radio set. Longer articles also are occasionally acceptable, but we usually have a good supply of them from the pen of our own radio engineer on hand; it is the kinks that we desire most. Payment is based not only on the length of the article, but on its novelty, and the latter is a variable quantity. The rates, however, average around \$20 a page, and range from \$1 for a two- or three-line 'filler' to \$60 for a three-page article. For the general section, stories of not over 800 or 900 words are preferred. For the radio department, kinks ranging from 100 to 300 words, and some longer articles—up to 2000 words."

*Radio Digest*, 510 N. Dearborn Street, Chicago, is under the editorship of E. E. Plummer. He welcomes ideas in his writers. Rates of payment vary somewhat, depending on the experience of the writer and the material. Stuff for Mr. Plummer

must be snappily written. The writer must be familiar with the radio game in theory and practice.

*Radio*, 60-62 Adelaide Street E., Toronto, Can., monthly, uses good articles on radio of a technical or semitechnical nature. *Radio* is the leading paper in this field in Canada and is of a technical nature. All its articles refer to some phase of radio, particularly in the way of good hook-ups, schematic diagrams and circuits written by some of the best engineers in this continent. Offers are made after examination of submitted material.

*Radio Progress*, 8 Temple Street, Providence, R. I., semimonthly, is endeavoring to reach a special class of readers—those who are intelligent, but have not had a technical training in electrical subjects. For this reason its articles are confined to subjects which have general interest, and treatment is made in as nonmathematical a form as possible. The language used must not contain a large number of technical or commercial words. The editors state: "The ordinary articles we run are about 2000 to 3000 words. We would like one or more illustrations. We prefer half tones or mats as we save considerable time in making up if these are received, but original drawings on glazed paper are acceptable. The rate paid depends on the nature of the article. Those which require considerable research work and show originality of thought command higher prices than general articles."

*Radio In the Home*, 608 Chestnut Street, Philadelphia, monthly, "is always in the market for good stories of good broadcasting stations. Not merely routine descriptions of the technical department, but we want all writers to keep in mind the fact that radio audiences are now beginning to look upon their radio entertainers with much the same personal interest that is shown by the moving-picture audience in its relation to the moving-picture stars. In other words, this magazine is keeping in mind for the future the present status of the moving-picture magazines and the popular theatrical magazines. This is about the only material which we buy from outsiders, though we always like to see any fresh viewpoint on radio, or any interviews with men whose opinions are really worth while. Our regular rate of payment is a little better than 1 cent a word and we pay \$3 each for photographs."

Samuel Ornitz is the editor of the new *Radio Stories*, a Macfadden publication, 1926 Broadway, New York. Unlike some of the Macfadden publications this one thus far has been very prompt in reporting. It pays 2 cents a word shortly after acceptance. Most of its material is 1000 to 1500 words in length, well illustrated with photographs, chiefly on broadcast stars. Some fiction of the "confession" type is used, but it must have the radio twist to it.

# The Growing Demand for Animation in Business-Article Illustrations

By Ruel McDaniel

**R**ECENTLY I received a special-delivery letter from Roland Cole, of *Electrical Retailing*, Chicago, accepting an article on selling electrical appliances in a housefurnishings store. He concluded his letter by saying: "By all means rush me a photograph of the electrical department, showing a clerk waiting on a customer."

Mr. Cole's appointment as managing editor of *Electrical Retailing* simply means that there is another business journal joining the rapidly growing list of business publications that are demanding more life in their illustrations.

The tendency toward animation in pictures is relatively new. Only comparatively recently did trade journals require anything more than the stereotyped photograph of a building, a show-window or an interior that showed the arrangement of stock in the way of illustrations, and up until two or three years ago a large number of these publications considered photographic illustrations as of only secondary importance.

*System*, a recognized leader in the business magazine field, perhaps was first to start using animated illustrations in articles; and each issue of that publication contains lifelike pictures in increasing numbers. Pick up any copy of *System* and you will see concrete examples of what I mean by animated pictures. For example, I have before me the April, 1924, number. Turning through at random I see first an article by an executive of a bedspring manufacturing concern, discussing some of the advertising and selling plans used by the company. At the bottom of a page are reproduced two of the firm's magazine advertisements, stressing the strength of the springs. To the left of these advertisements is a photograph showing a salesman pointing out these salient features to an apparently interested customer. A few pages further over I see an article by a member of a well-known Boston department store organiza-

tion. This article discusses ways and means of effectively putting on sales. One of the store's sales advertisements is reproduced, and directly underneath it is a picture of a crowd of people gathered around the entrance of the store. Animation to a fine degree. Still another article discusses a mail-order plan of selling, the telephone being mentioned prominently in conjunction with the story, especially in the case of the firm's method of quickly filling orders. A photograph shows one of the managers standing at a desk in the order department, apparently talking over the telephone to some manufacturer who is to supply the firm with merchandise with which to fill some rush order.

**A** SHORT time ago I wrote an article describing an automobile parking system for customers as used by a local department store and sent it to William N. Taft of the *Retail Ledger*, Philadelphia. Mr. Taft wrote me to get a picture of the woman clerk inside the store handing out parking tickets to customers, as described in the article. He wanted a picture with some life in it.

*Good Hardware*, New York, bought an article dealing with a hardware man's plan of selling radio sets and equipment. So important was the matter of good pictures that the editor wired me: "Story acceptable. Send two photographs immediately radio window and boys waiting on customer in department."

Another article went to *Bakery Management*, Chicago. In his letter of acceptance, a member of the editorial department insisted that if possible I get a photograph showing a bakery company salesman calling on a housewife with samples of bread, to illustrate a plan of selling that I described in the article.

This excerpt from a letter written by Edward Cave, editor of *Sporting Goods Buyer*, New York, further illustrates the importance of animation in trade-journal illus-



trations: "The photograph you submitted, while very clear and suitable for reproduction, is decidedly uninteresting. We would rather feature the new building and show the old adobe one in the background. We prefer that the automobiles be left out in the next picture, and that *some people* be seen on the street and in the doorways. . . ."

In explanation, I might state, the picture referred to showed the present modern home of the store about which I had written an article, with an old adobe hut, the original home of the concern, in the background. There were two parked automobiles showing in the picture, with no one in either of them.

The instances which I have mentioned are illustrative of the demand for animated pictures all along the line. Generally the higher the standing of the magazine in its field, the more exacting it is of the illustrations it uses. Pick up a business journal that is prominent in any field and you will find between its covers pictures that are out of the stereotyped class—pictures with people in them.

A significant point to notice, too, is that these lifelike illustrations are not confined solely to the reading pages. The advertisements are similarly pictured. No doubt it is an effort to furnish editorial features that match the quality of illustrations in advertisements that has greatly influenced the growing demand for life in pictures, for it is invariably in the journals that carry the best laid out advertising that you will find the

most attractive pictures in the reading sections.

Of course there are many business journals that appear still content to accept the lifeless picture of a store building, a window display, or an interior view that spells inactivity, but the fact that they use such pictures does not necessarily mean that they prefer them. Many editors do not have appropriations sufficiently large to pay for specially made photographs, so they must accept whatever comes their way. But regardless of the standing of the journal or the class of illustrations it usually carries, send the editor an article with two or three pictures that have *life* in them and watch him smile with satisfaction.

Naturally, it is not always possible to supply such pictures. Unless a writer takes his own, he must ordinarily depend on the merchant about whom he writes to supply the necessary illustrative material; or he goes to a local photographer who possibly has negatives of photographs taken for the merchant in the past. Unless a photograph is specifically ordered by an editor whose rate for pictures is known to the writer, it is impracticable to have a commercial photographer make pictures. But if a person has his own camera, or if he has an occasional photograph made especially for an editor, he increases the salability of the picture and his standing with the editor about fifty per cent by putting some animation into the scene.

## VAULTING AMBITION

BY ALLAN MARTIN

With pole advanced he twinkles down the track,  
Forthright to leap and soar with practiced spring,  
To hoist his body up and sidewise fling  
His legs curved o'er the bar. His pole falls back,  
He drops upon his feet. But if he slack  
One flashing pace or falter ere he swing  
Clear of the ground, aerial arc to wing,  
Then must his upward vaulting end in wrack.  
So to his travail must the writer run,  
Nor pause one fleeting moment on the way,  
But drive his rebel thoughts till plot be won,  
Though blue sky call and running surf may spray  
Spume to the wind, to glitter in the sun,  
Turning to gold the beach where mermaids play.

# Playwriting Hints of Professor Baker

Reported by Alice L. Tildesley

**I**N a recent address before the Pasadena Drama League, including the newly organized playwriting group, Professor George Pierce Baker, of the 47 Workshop, made the following interesting suggestions to the hopeful playwright:

"Have something to say that you want to say and learn a few rules—that's all there is to playwriting!

"In reading plays in manuscript that are sent me, one thing impresses me strongly, and that is: 'These people have nothing to say!' No matter how much they know about climax, suspense, initial exposition, dialogue, and characterization, their plays are no good unless they have something interesting to say. Their chief trouble is, it seems to me, that they want to get into the playwriting game because they think there is a great deal of money in it—not because they want to be artists.

"When one of my students discovers that art is an infinitely bigger thing than he who interprets it, I feel that I am in sight of a beginning.

"A dramatist puts his own personality into his material—that is what makes the difference between plays written by artists from the same subject matter.

"Some people write merely to write, not because they are driven to put their story on paper. It's the 'divine urge' that's important.

"Elemental things are very simple and easily learned. It is the contribution of the artist that is the individual thing. He must make his own play in the style that is suited to it. The first act of 'Roger Bloomer' seems to me a strikingly individual piece of work. It is worked out in a form to express what the playwright wished to express. He did not follow blueprints. He had something to say and he said it in a form of his own.

"Form is a secondary thing. It exists merely that we may get to things we want to express. Working in form is apprentice work. What you should do is to phrase to the best advantage you can the thing that drives you to expression.

"People write me asking about my course. They want to know if I can guarantee that they will sell what they write if they take

the course—as if there were some sort of pink pills for dramatists that make it easy for them to write plays!

"I don't believe the American drama has yet arrived. My test of drama is whether or not it is as good after ten years as it was when it was produced. We want drama that will express our life in tragedy, comedy, or whatever forms, as intelligently as it is done in other countries. We haven't reached it—we are only in sight of it so far.

"One of the reasons we haven't reached it, I believe, is that so much of our dramatic effort is put on things that have been done before, things that are not a vital part of the dramatist's experience. Write about what you know. Write about California, if you happen to live there.

"What amazes me when I read the submitted manuscripts of Californians, say, is that with all the wealth of their own state's history and romance, they choose to write about a phase of New York Greenwich Village life!

**"L**IVE what you write—and by that I don't mean 'see life.' If there is anything I hate it is that expression! I mean write what you have come to know through your own experience. Get an adjustment to life. It is not a question of technical devices or tricks. It's a question of having something fresh to say, or saying something worth hearing in a way of your own. Bring an individual mind to the presentation of your material. The greatest gift is your own individual mode of approaching your material.

"I don't know anybody who amounts to anything who will accept the opinion of someone else all the time. I am always glad when a student refuses to take my statement about his play—when he gets to the point where he says to himself: 'Well, of course he thinks he's right about it, bless him! But I, being so much younger and more modern and up-to-date, know better!'

"I believe that plays should go on as the authors write them, as far as possible, and then the author can learn for himself what is the matter. A playwright, like everyone else, learns from his own mistakes.

# What of the Juveniles?

*This Field, Perhaps Discouraging at First Glance, May Be Profitably Developed by the Writer Who Turns Out Superior Work*

By Myrtle Jamison Trachsel



MYRTLE J. TRACHSEL

IN a recent number of THE AUTHOR & JOURNALIST a writer stated that only four of the juveniles, *The American Boy*, *Boy's Life*, *St. Nicholas*, and *The Youth's Companion*, paid real money. This seems very discouraging to writers who love to write for the wee folks; and yet

there is nothing to be really discouraged about.

It is true that only the long stories and serials for the "teen" ages bring real money; but the story for the young child, while it takes careful planning, can be written in a very short time. The plotting of one can be done while you are shaving—if you are the kind of person that shaves.

The juvenile market list, when printed, looks helpless. It is composed mostly of Sunday-school papers paying  $\frac{1}{4}$  or  $\frac{1}{2}$  a cent a word, but most of them have a sliding scale as do other magazines. I am doing steady work for several of them at 1 cent a word, and know others who are doing the same. My method with all juveniles has been to write for them a short time at their price and then submit something good at a higher figure. If they refuse I hunt other markets; but usually they do not refuse, and sometimes when they do they will write later and ask for something at my price. If you please them they will gladly enough tell you what kind of special work they are needing. There is a temptation, when you have gained an editor's confidence, to try to work off something that failed to land somewhere else, although you know it

is not exactly what he prefers. Don't do it! You might get by, but what is the use?

There is more than satisfaction to be reaped in the juvenile field, though it is a joy to please such editors as Miss Helen Waldo of *John Martin's Book* and Miss Marjorie Barrows of *Child Life*. In fact, all the children's editors are delightful.

There is another bright side to writing for juveniles, and that is the wider market afforded by the general, household and farm magazines that have children's pages or departments. Often they can pay more than the strictly juveniles. There is the splendid "Young America" page in *Holland's Magazine*. Mr. Stayton's standard is high, but you can reach it if you try hard enough. A story of some twelve hundred words, full of action and interest, with perhaps some worth-while information, is likely to be welcomed by him. Miss Bertha Hamilton of *Junior Home Magazine* is also partial to the story that teaches. This is a good 1-cent a word market.

The children's editor on the staff of *The Youth's Companion*, Miss Pringle Barrett, seems to care less for instructive stories, but insists that a story be interesting and "different." Suspense and surprise are especially stressed by her; she likes stories that "hold some uncertainty, some novelty of plot and unexpectedness of plan." I seem to have the best luck there with stories using child characters, and at present stories of one thousand words or under are wanted. I have always had 1 cent a word, but some writers may get more from this page.

I had meant to call attention to other markets that are not listed with the juveniles. Look through the farm papers and you will discover markets that no one else has thought of. Miss Callahan of *Successful Farming* has long paid me 1 cent a word.

*Woman's World*, *Peoples' Home Journal*, and many other first-class women's maga-



zines, run children's stories. Some of them, no doubt, have contracted for a series by the same author, but any series becomes tiresome after a time and you should be ready with a brand-new idea. If there is any of these magazines without a child's story, it is because writers haven't taken the time and care to write so as to compel acceptance.

There are papers like *The Christian Science Monitor* and *The Chicago Daily News* that are well worth investigation. When you see a child's story in any big paper, it takes only a postage stamp to learn whether they use altogether syndicated material or independent contributions as well. The majority use both, and pay as high as 1 cent a word.

Then there are the teachers' magazines, such as *Normal Instructor* and *Primary Plans*. I have not received a satisfactory rate from them, but I have not really tried. *The Etude*, and magazines of that class, have juvenile departments. Occasionally new markets are opened. Then there are the mail-order publications to fall back upon. *Comfort*, Augusta, Maine, and the Capper Farm Press, Topeka, Kans., have paid me good money.

The encouraging thing about this kind of writing is the chance to use the stories over again. Writers know what has been done, and can be done, by syndicating stories for young children.

Book publishers, so far as I have been able to learn, would as soon have already published material as new. Very few children's books are published in a year compared to the mass for adult readers. Most of the books for young children are reprints. But if it is much harder to get a juvenile published, it will live much longer when it is put out.

Recently I stumbled upon another interesting field, that of school readers. I had previously allowed some of my work to be used without remuneration because the persons compiling the readers had written to the editors of different magazines for permission; and they had also written me, telling me what splendid advertising it was for me and for them. I have always believed that the public will find you if you give them what they want. Now I have found a publisher who gives generous checks for the use of printed stories. I

have sold him three and he has asked for more, and also wants me to write and sell to the magazines stories that can later be collected into a nature reader for the third grade. He assures me that the use of stories in readers does not jeopardize their use in a collection all my own.

In writing to some of the magazines for permission to use certain of my stories which I felt would be suitable for readers, I secured information which may be a guide to others who wish to use their work over again as many times as possible.

Mr. Stayton of *Holland's Magazine* writes: "It gives me pleasure to sign the release which you have enclosed. We make it a rule to buy first serial rights only, feeling that writers should have any other possible benefit from their work."

Molly W. Pearson of *Social Progress*, and the editors of *Successful Farming*, and Capper Farm Press answered in the same strain.

*Child Life*, *John Martin's Book* and *Junior Home Magazine* granted permission provided credit for the writings was given. The last two wanted to use them in collections, as did *Normal Instructor*, but they had no objection to my using them also. *Junior Home*, however, insists that the publisher write to them himself.

What, then, of juveniles? There is a wider market for them than can be listed under the heading "Juveniles," the price obtainable is usually higher than the starting price that is given, the stories syndicate well, have a longer book sale and have a chance to double their first price in a reader.

I am ready to admit that children's editors never really need material and it is not easy to write a story that compels acceptance. That is why it is fun to do it.

**D**O you know the child mind, children's play, their heartbreaks? Do you know nature, science, art, distant lands? If so, you have a story for the youngsters and it will rest you to write it. As long as there are children in the world, grown people will reap pleasure and profit from writing for them. You, Mr. Fiction Writer, if your mind is alert when you are tumbling your young son about on the floor, will be shown many a trick that will buy the next pair of shoes. You, Writer-Mothers, can tell other mothers your successes and failures in child-training.

# The Wit-Sharpener

## A Monthly Exercise in Plot-building—Prizes for the Best Developments

**J**UDGES, after perusing the Wit-Sharpener contestants' manuscripts (metaphorically) have their eyebrows and hair badly singed by close contact with the large number of raging fires appearing in the solutions to the human drama problem on this month's bill.

The problem, selected because it was a sterling example of human drama, does not lend itself very well to solution in three hundred words; for this reason many writers undertook to "pep up" the action and bring it to a snappy climax by using rather implausible though—it must be admitted—thrilling scenes wherein Walter, the cruel fireman stepfather, is rescued by John, the abused stepson.

The situation presented for current solution, follows:

*Violet Wickham, laundry employee, and widow, supported her small son John. She met and married Walter Moss, thrifty, red-headed, a big good-natured city fireman. The modern home he bought, charge accounts, and new friends, opened another world to her. The boy was well cared for. They were happy.*

*Unpleasantness crept in with the making of certain cunning garments. Walter did not want John, his stepson, to see or touch things. When the baby was born, John was forbidden to hold him. Moss could not bear the boy about. He began to abuse John, punishing him severely for trivial offenses and on off-shifts ordering him to play out of his sight. Violet wept, but sent John fishing or hiking with a lunch. She pacified Walter and protected John, who idolized her and the baby. He made wonderful playthings which Walter destroyed.*

*John fell in bad company, neglected school and was involved in law-breaking, until taken in hand by Juvenile authorities. He was paroled to his stepfather, who became really cruel in his efforts to "reform" John.*

*John has been sent to the Parental School for six months. Walter vows the boy shall not return to his home nor will he provide for him.*

*Violet is torn between her misguided son and the good husband possessed with demons only where John is concerned. John is twelve, a regular boy. Violet is wife and mother. The problem is: John's future?*

Miss Georgiana S. Townsend, Los Angeles, California, wins the five dollars with a solution that brings about a "happy ending" through a psychological process. Inasmuch as the premise involves mental attitudes and conflicts, applied psychology seems a reasonable way of straightening them out.

Here is Miss Townsend's development:

### First Prize Winner:

*Whenever Walter was unkind to John, Violet, loyal to her husband, consoled John by telling him what a brave man his stepfather was. John wants*

*to grow up to be a fireman. Violet draws out Walter in the evenings to tell of his exploits, knowing John listens eagerly. John never gives expression to his hero worship, because Walter is so hard and cruel. This disposition is caused by intense jealousy he harbors for his wife's first-born. John goes wrong as he grows up, through an endeavor to prove himself worthy of his stepfather's admiration, and not through any real evil, but neither father nor mother realize this. In seeking this false goal, the boy becomes lawless and is sent to the Parental School.*

*At this school a young officer, keen on psychology, draws out of the sullen John the cause of all his waywardness. When he finds the actuating motives of the boy's misconduct, he consults the mother. Violet is keen to listen but knows that it will be useless to talk to Walter about it, as he scoffs at psychology. He wants to consider John a bad one, and wants his wife to do so, feeling that if she does, all her love will be given to him and his child. The officer adroitly makes all this clear to Violet's receptive mind. But this only adds to her problem. One night fire breaks out in the Parental School building. Quietly and quickly and most efficiently, John shuts doors and windows to keep a draught out of a room filled with inmates, until they can be got safely out. His act is given public acknowledgment and he is hailed as a young hero. Modestly and with utter honesty he gives all the credit to his stepfather, telling reporters that that is what he would have done. The boy's bravery, and his generous praise of his stepfather, softens Walter's heart, and Violet, abetted by the psychologist, clears away all misunderstanding between man and boy.*

Next in line is the solution of Mr. G. Maxwell, New York City, natural and straightforward, with a climax that, embellished, would develop into first-class, emotional drama. As here presented, it appears to be a bit too placid and not very exciting; but the author has material for mighty good character development.

### Second Prize Winner:

*Violet more and more realizes that Walter Moss is not a fit father for John, though a doting one for his own baby.*

*She leaves Walter, just as John's six months in the Parental School are over, and establishes herself and baby and John in two rooms over a grocery. Her landlady is her former one, and the owner of the grocery. She takes care of the baby, while Violet returns to the laundry.*

*Violet puts her sacrifice squarely up to John, and that he must help in the grocery, go to school, and deserve the new home. He does this and in the vocational school his toys become famed.*

*Walter misses Violet horribly, and his baby, and realizes what she suffered in being deprived of her son John. He even offers to be good to John if she will come back. She refuses.*

She has pneumonia. When she recovers, doctor says she must, to live, go West where air is dry and warm. Unknown to her, John heartsick, goes to Walter, tells him to take her and the baby West, and that he, John, can put in all his time at the grocery and go to school nights, and in any spare time work at the toys, which are finding a market.

"That's white of you, son." Moss ran an embarrassed hand through his red hair. He had never called the boy "son." "You'd better come, too. All of us go—huh?"

"No." John shook a slow head. "No, I'll stay with Mrs. Green. These women gotta have a man to take care of 'em. They just can't get along very well by themselves, seems like—dad."

To Mrs. Bertha Comins Ely, Greenville, New Hampshire, goes the third money. She offers some hairraising melodrama that, founded on coincidence, might have trouble getting by in the fiction markets. However, it has much to recommend it and judges felt justified in giving her a place in the awards.

#### Third Prize Winner:

While John was in the Parental School, peace reigned in the Moss home. When the "six months" ended, the authorities helped Violet place John on a poultry farm. He had a knack with hens; became interested and kept out of mischief. Hard work developed him. Responsibility steadied him.

The owner, a widowed school teacher, helped with his studies. John made progress. Self-respect grew. On days when John delivered crated chickens in town, Violet met him with the baby. "The time may come, when your stepfather will relent," she encouraged. "Don! Don!" the baby greeted.

Moss never mentioned John. He was jealous for his own son, whom he idolized. Fear that something might happen to him became an obsession.

Moss won promotion in the fire department. When the alarm blew, and he drove the motor engine, siren screeching, people scurrying, he was filled with pride. Then one day, when Violet wheeled the baby to town, she left the gocart, brake clamped, outside a store. The baby jarred it loose. John was coming on foot to meet them, just as the fire whistle blew.

Moss sirened up the street in high, all clear ahead, when the gocart, gaining momentum, plunged into his path. Violet saw and screamed. Bystanders were paralyzed. Moss was powerless to stop motor at once. He knew if he swerved, he would plow through the crowd. His child or—? He grew faint. John dove for his little brother; snatched and shielded him. The motorengine passed. People cheered. The baby laughed, but John lay crumpled with a crushed leg. From that time, Moss gave him a father's love.

**T**HE problem for June was originated by Willis K. Jones for a recent problem contest and is as follows:

George Johnson never made his college baseball team. Consequently he spent his life training his son Jack to realize his ambition. Jack made a reputation as pitcher in high school. Bad eyes kept him out a year, but he starred on the town

team. His father often umpired the games and won a name as a square umpire. Jack received offers of scholarships, but Dad's Alma Mater should be his in September, though he dreamed of a day when he should play professional ball and marry Estelle.

In May came the intercity championship game. Jack hurt his wrist, so Easterling, whom Estelle loved, pitched. Johnson umpired. In the first of the ninth inning Easterling went to pieces, filling the bases with two out and his team one run ahead. The man at bat was not much good, but the leadoff man who had made most of the day's hits followed. Jack, thinking he could retire the one man, went in.

Johnson knew that a minor league scout was in the crowd and feared that if his son made good in a pinch, he would get a bid, and so would not go on to college. There were three balls and two strikes on the batter when Jack set himself to retire him and pitched one over a little wide, but near enough to be called a strike if the umpire wanted to. Calling it a strike would give his son a chance at his ambition and the possibility of carrying Estelle, but the college would lose him. Calling it a ball would bring in a run and the next batter might win the game. If it went to extra innings, Jack's arm would go back and it meant a defeat, anyway. His son would likely lose confidence in himself and the years of training would be wasted. How does the umpire decide?

**PROBLEM:** Develop this situation to an effective conclusion. For the best development a prize of \$5 will be given; for the second best, a prize of \$3, and for the third best, a prize of \$2.

**CONDITIONS:** The plot outline as completed must contain not more than 300 words, exclusive of the original problem. It must be typed or legibly written. Manuscripts returned only if stamped envelopes are inclosed. Only one solution may be submitted by the same person.

Manuscripts must be received not later than July 1st. Winning outlines will be published in the August issue. Address the Contest Editor.

Solution to puzzle in last month's magazine.

O	I	L			I	N	K
	R	E	J	E	C	T	
T	E	A		N	E		
		R	H	D		P	
	S		O		A	L	E
C	H	E	C	K		O	
G	O		K		E	T	C
	P			P	A	S	T



# THE AUTHOR & JOURNALIST'S Handy Market List for Literary Workers

Published Quarterly as an Integral Part of THE AUTHOR & JOURNALIST

JUNE, 1925

This is the second publication of the Handy Market List in its new, enlarged form, in which it is, we believe, the most convenient as well as the most accurate directory of periodical markets to be obtained anywhere. Constant vigilance is exercised to keep this list up to the minute and to justify the assertions of many readers that the Handy Market List alone is worth many times the subscription price of The Author & Journalist. Recently added features are the editors' names, a more definite indication of the type of material desired, length limits preferred for material, and the frequency of publication. In future issues, this information will naturally become more complete. New publications, suspended publications, changes of address, and changes of editorial policy are closely followed by the editors in preparing for each quarterly publication of the Handy Market List.

In the interests of convenience, only a few obvious abbreviations are employed. Following the title of the publication and its address the frequency of issue is indicated (M standing for monthly, W for weekly, 2-M for twice-monthly, etc.). Types of material follow, with preferred word limits, then the editor's name and, finally, the rates per word and method of payment (Acc. standing for "on acceptance" and Pub. for "on publication").

## List A

General periodicals (standard, literary, household, popular and non-technical), which ordinarily pay rates of 1 cent a word or more, and pay on acceptance.

- ACE-HIGH, 799 Broadway, N. Y. (2-M.) Western and adventure short-stories, novelettes, serials, up to 60,000. Harold Hersey. 1c up, Acc.
- ACTION STORIES, 461 8th Ave., N. Y. (M.) Western and adventure short-stories, novelettes, serials, up to 30,00. J. B. Kelly. 1c up, Acc.
- ADVENTURE, Spring and Macdougall Sts., N. Y. (3-M.) Adventure, Western, sea short-stories, novelettes, serials, up to 120,000. Verse, up to 16 lines. Arthur Sullivan Hoffman. 1½c up, Acc.
- AINSLIE'S MAGAZINE, 79 7th Ave., N. Y. (M.) Romantic short-stories, novelettes, serials, 3000 to 100,000; verse. Helen L. Lieder. 1c up, Acc.
- AMERICAN MAGAZINE, 250 Park Ave., N. Y. (M.) Short-stories 4000 to 6000, serials; general interest. Illustrated personality sketches 1000 to 2000; human-interest articles, stories of achievement. Monthly prize-letter contest. Occasional verse. Merle Crowell. First-class rates, Acc.
- AMERICAN MERCURY, THE, 730 5th Ave., N. Y. (M.) Sophisticated, satirical reviews, comment, essays; serious and political articles, editorials, short-stories, sketches, verse; high literary standard. George Jean Nathan, H. L. Mencken. Good rates, Acc.
- ARGOSY-ALLSTORY WEEKLY, 280 Broadway, N. Y. Romantic, adventure, mystery, humorous short-stories 2000 to 7000, novelettes up to 15,000, serials up to 100,000, verse. Matthew White, Jr. 1c up, Acc.
- ASIA, 461 8th Ave., N. Y. (M.) Articles, occasional short-stories, Far East and Orient. L. D. Froelick. 1c up, Acc.
- ATLANTIC MONTHLY, 8 Arlington St., Boston. (M.) Comment, reviews, essays, serious, political, travel, historical satirical, human-interest articles; sketches, short-stories, verse; high literary standard. Occasional series. Ellery Sedgwick. Good rates, Acc.
- BEAUTY, 175 Duffield St., Brooklyn. (M.) Limited market, feminine miscellany. Ellan McLivaine. Fair rates, Acc.
- BETTER HOMES AND GARDENS, Des Moines, Ia. (M.) Building, home making, gardening, landscape articles up to 2000. Chesla C. Sherlock. 1c up, Acc.
- BLACK MASK, 45 W. 45th St., N. Y. (M.) Mystery, adventure, short-stories, novelettes, serials, 4000 to 75,000. P. C. Cody. 1c up, Acc.
- BLUE BOOK, 36 S. State St., Chicago. (M.) Romantic, mystery, adventure short-stories, novelettes, serials, up to 50,000. Karl Edwin Harriman; Donald Kennicott, associate. 1c up, Acc.
- BREEZY STORIES, 709 6th Ave., N. Y. (M.) Sex short-stories, novelettes, 2500 to 20,000. Cashel Pomeroy. 1c, Acc.
- CENTURY MAGAZINE, 353 4th Ave., N. Y. (M.) Essays; serious, travel, literary articles; short-stories 1500 to 8000; serials 20,000 to 50,000; verse; high literary standard. Glenn Frank. First class rates, Acc.
- CO-ED CAMPUS COMEDY, 110 W. Chicago Ave., Chicago. (M.) Spicy fiction, skits, verse. H. N. Swanson. 1c, Acc.
- COLLEGE HUMOR, 110 W. Chicago Ave., Chicago. (M.) Short-stories 3500 preferred, serial novels, sketches, skits, jokes, humorous essays; stage interviews, unusual features, gay, lilted verse, touching college life. H. N. Swanson. Good rates, Acc.
- COLLIER'S, 250 Park Ave., N. Y. (W.) Short-stories up to 8000, serials up to 60,000, general interest; articles, editorials. Loren Palmer. First-class rates, Acc.
- COMPLETE STORY MAGAZINE, 79 7th Ave., N. Y. (2-M.) Western, adventure short-stories, novelettes, serials up to 50,000, verse. A. L. Sessions. 1½c up, Acc.
- COSMOPOLITAN, 119 W. 40th St., N. Y. (M.) Short-stories, serials, romantic, problem, and unusual themes; articles, verse. Ray Long. First-class rates, Acc.
- COUNTRY LIFE, Garden City, N. Y. (M.) Outdoor, landscape gardening, sports, interior decorating, building, nature. R. T. Townsend. 1½c, Acc.
- CUPID'S DIARY, 46 W. 24th St., N. Y. (M.) Clean, romantic, love short-stories, novelettes, serials, lyrics. Amita Fairgrieve. 1 to 2c, Acc.
- D. A. C. NEWS, Detroit, Mich. (M.) Humorous sketches up to 1500. Chas. H. Hughes. First-class rates, Acc.
- DANCE LOVERS' MAGAZINE, 1926 Broadway, N. Y. (M.) Articles on dancing; short-stories 1500 to 4500, dance atmosphere; verse. Adele Fletcher. Good rates, Acc.
- DEARBORN INDEPENDENT, THE, Dearborn, Mich. (W.) Political, industrial, human-interest articles, comment, reviews, editorials. 2c up, Acc.
- DELINEATOR, Spring and Macdougall Sts., N. Y. (M.) Women's and household interests. Articles, short-stories, 2500 to 5000, serials 20,000 to 50,000; verse. Mrs. Wm. Brown Meloney. First-class rates, Acc.

- DESIGNER**, 12 Vandam St., N. Y. (M.) Women's and household interests, short-stories, serials, verse. Gabrielle R. Griswold. 2c up, Acc.
- DREAM WORLD**, 1926 Broadway, N. Y. (M.) Romantic short-stories, serials, confessions. 2c, Acc.
- DROLL STORIES**, 709 6th Ave., N. Y. Light sex short-stories 2500 to 7000, novelettes 12,000 to 20,000. Cashel Pomeroy. 1c, Acc.
- DETECTIVE STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Detective and mystery short-stories, novelettes, serials, 3000 to 80,000. Frank E. Blackwell. 1c up, Acc.
- DIAL**, THE, 152 W. 13th St., N. Y. (M.) Essays, articles, reviews, comment, short-stories, verse; high literary standard, modernistic. Schofield Thayer. 1c up, Acc.
- ELKS MAGAZINE**, 50 E. 42nd St., N. Y. (M.) Articles, short-stories 5000 to 10,000, serials up to 50,000; light verse. John Chapman Hilder. First-class rates, Acc.
- EVERYBODY'S**, Spring and Macdougall Sts., N. Y. (M.) General interest, action short stories up to 10,000, novelettes 20,000, serials 50,000 to 90,000, articles 1000 to 5000, verse. Sewell Haggard. Good rates, Acc.
- EXCELLA**, 222 W. 39th St., N. Y. (M.) Romantic marriage, love-problem short-stories 3000 to 5000; serials; stage and screen articles, fashions; love and sex themes, emotional handling, with feminine appeal; light, sentimental verse, 4 to 16 lines. Ermengarde Eberle. 1 to 3c, Acc.
- FARMER'S WIFE**, 61 E. 10th St., St. Paul, Minn. (M.) Articles for farm women; short-stories, serials. Ada M. Shaw. 1c up, Acc.
- FLYNN'S**, 280 Broadway, N. Y. (W.) Detective articles, short-stories, novelettes, serials. Wm. J. Flynn. 1c, Acc.
- FRONTIER**, Garden City, N. Y. (M.) Adventure, frontier life, historical, Western, sea short-stories, novelettes, serials, articles, verse. H. E. Maule; A. H. Bittner, associate. Good rates, Acc.
- FUN SHOP**, THE, 250 Park Ave., N. Y. Humorous department supplied to daily newspapers; jokes, skits, verse, epigrams. Maxson Foxhall Judell. 50c to \$1 a line for verse; \$1 up per contribution for prose.
- GARDEN MAGAZINE**, Garden City, N. Y. (M.) Gardening articles. Leonard Barron. 1c, Acc.
- GOOD HOUSEKEEPING**, 119 W. 40th St., N. Y. (M.) Women's and household interests; articles, short-stories, serials, verse. W. F. Bigelow. First-class rates, Acc.
- HARPER'S MAGAZINE**, 49 E. 33d St., N. Y. (M.) Articles, essays, comment, short-stories 2500 to 10,000, serials up to 100,000; verse; high literary standard. Thomas B. Wells. Good rates, Acc.
- HEART-TO-HEART STORIES**, 45 W. 45th St., N. Y. (M.) Intimate women's stories with heart and moral problems 1000 to 8000, novelettes 10,000 to 15,000, brief verse. Henry Altimus. 1c up, Acc.
- HOLLAND'S MAGAZINE**, Main and Hawkins Sts., Dallas, Tex. (M.) Short-stories, serials, special articles, women's interests, juvenile. John W. Stayton. 1c up, Acc.
- "I CONFESS,"** 46 W. 24th St., N. Y. (M.) Intense first-person and confessional short-stories, 3500 to 5000; novelettes, 12,000 to 15,000. Elizabeth Sharp. 1 to 2c, Acc.
- LADIES' HOME JOURNAL**, Independence Squ., Philadelphia. (M.) Women's and household interests; articles, short-stories, serials, verse. Barton W. Currie. First-class rates, Acc.
- LAMBERT PUBLISHING CO.**, Rm. 1009 Morton Bldg., 538 S. Dearborn St., Chicago. Buying for projected new magazine unconventional, sensational or sex novels 60,000 to 120,000. Harry Stephen Keeler. No short fiction. 1c, Acc.
- LARIAT STORY MAGAZINE**, THE, 461 8th Ave., N. Y. (M.) Cowboy, Western fiction. J. B. Kelly. 1c up, Acc.
- LIBERTY**, 247 Park Ave., N. Y. (W.) Romantic, adventure, humorous short-stories 1000 to 5000; human-interest, timely articles, short poems, epigrams, jokes; numerous prize contests. J. N. Wheeler. First-class rates, Acc.
- LIFE**, 598 Madison Ave., N. Y. (W.) Humor and satire in verse, skits, epigrams, sketches; prize offers. R. E. Sherwood. First-class rates, Acc.
- LOVE STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Romantic short-stories, novelettes, serials, 3500 to 80,000. Ruth Abeling. 1c up, Acc.
- MARRIAGE STORIES**, 46 W. 24th St., N. Y. (M.) Romantic, problem short-stories, novelettes, serials, 2000 to 15,000. Margaret H. Reindel. 1c, Acc.
- MACLEAN'S MAGAZINE**, 143 University Ave., Toronto, Ont., Canada. (2-M.) Articles on Canadian subjects, short-stories 4000 to 10,000, serials, 30,000 to 80,000. J. Vernon McKenzie. 1c up, Acc.
- MCCALL'S MAGAZINE**, 236 W. 37th St., N. Y. (M.) Women's and household interests; articles, short-stories, novelettes, serials, verse. H. P. Burton. First-class rates, Acc.
- MCAUGHT'S MONTHLY**, 1475 Broadway, N. Y. (M.) Comment, criticism, reviews, short-stories up to 1500; verse. V. V. McNitt. 2c, Acc.
- MODERN PRISCILLA**, 85 Broad St., Boston. (M.) Women's and household interests; needlework, housekeeping articles. No fiction. C. B. Marble. 1c up, Acc.
- MUNSEY**, 280 Broadway, N. Y. (M.) Romantic, adventure short-stories, novelettes, serials, verse. Robert H. Davis. 1c up, Acc.
- NATIONAL GEOGRAPHIC MAGAZINE**, 1156 16th St., N. W., Washington, D. C. (M.) Authoritative travel articles, non-technical style, illustrated. Gilbert Grosvenor. First-class rates, Acc.
- NEW REPUBLIC**, THE, 421 W. 21st St., N. Y. (W.) Comment, reviews; political, literary; verse (annual prizes). Herbert Croly. 2c, Acc.
- NEW YORKER**, THE, 25 W. 45th St., N. Y. Humorous miscellany, skits, verse. Good rates, Acc.
- NORTH-WEST STORIES**, 461 8th Ave., N. Y. (M.) Western, adventure short-stories and novelettes. J. B. Kelly. 1 to 1½c, Acc.
- OPPORTUNITY**, 221 W. 57th St., N. Y. (M.) Success, business, inspirational articles. James R. Quirk. 1c up, Acc.
- OPEN ROAD**, THE, 248 Boylston St., Boston, 17. (M.) Young men's interests. Opportunity, sport, business, adventure, romantic short-stories, serials, general articles. C. H. Ernst. Up to 1c, Acc.
- OUTLOOK**, 381 4th Ave., N. Y. (W.) Comment, reviews, timely articles, short-stories up to 3000, verse. Ernest H. Abbott. 1½c up, Acc.
- PARIS MAGAZINE**, Robbinsdale, Minn. (M.) Romantic and sex short-stories 500 to 2000 words, skits, jokes, philosophy, brief verse. Jack Smalley. 2 to 3c, Acc. Drawings \$2 to \$5.
- PEOPLE'S HOME JOURNAL**, 78 Lafayette St., N. Y. (M.) Women's and household interests; articles, short-stories up to 5000, serials up to 60,000, verse. Wm. A. Johnston; Mary B. Charlton, fiction ed. 1½c up, Acc.
- PEOPLE'S POPULAR MONTHLY**, 801 2nd St., Des Moines, Ia. (M.) Articles, mid-Western topics; short-stories, serials, verse. Ruth Stewart. 1 to 2c, Acc.
- PHOTOPLAY MAGAZINE**, 221 W. 57th St., N. Y. (M.) Articles, short-stories, serials, photoplay background. James R. Quirk. Good rates, Acc.
- PHYSICAL CULTURE**, 1926 Broadway, N. Y. (M.) Articles on health hygiene, diet, exercise. Short-stories, serials. Walter E. Colby. 2c, Acc.

- PICTORIAL REVIEW**, 222 W. 39th St., N. Y. (M.) Articles (women's interests dominating) short-stories, serials, verse. Arthur T. Vance. First-class rates, Acc.
- POPULAR MAGAZINE**, 79 7th Ave., N. Y. (2-M.) Adventure, romantic short-stories, novelettes, serials, up to 70,000. Charles Agnew MacLean. Good rates, Acc.
- POPULAR MECHANICS**, 200 E. Ontario St., Chicago. (M.) Illustrated articles, scientific, mechanical, industrial, discoveries, novelties, 50 to 2000. L. K. Weber. 1c up, Acc.
- POPULAR RADIO**, 627 W. 43d St., N. Y. Radio articles 50 to 5000. Kendall Banning. 1 to 2c, Acc.
- POPULAR SCIENCE MONTHLY**, 250 4th Ave., N. Y. (M.) Brief, illustrated articles, scientific, non-technical, mechanical, labor-saving devices, discoveries, under 3000. Sumner N. Blossom. 1c up to 10c, Acc. \$3 up for photos.
- RADIO BROADCAST**, Garden City, L. I. (M.) Radio articles. A. H. Lynch. 1 to 2c, Acc.
- RADIO STORIES**, 1926 Broadway, N. Y. (M.) Articles, short-stories, serials, radio background. 2c, Acc.
- RANCH ROMANCES**, 799 Broadway, N. Y. (M.) Western love short-stories, novelettes, serials, 3000 to 50,000. Bina Flynn. 1c, Acc.
- RED BOOK MAGAZINE**, 36 S. State St., Chicago. (M.) Short-stories, serials, general interest. Karl Edwin Harriman; Donald Kennicott, associate. First-class rates, Acc.
- REVIEW OF REVIEWS**, 30 Irving Place, N. Y. (M.) Articles, reviews, comment. Albert Shaw. Good rates, Acc.
- SATURDAY EVENING POST, THE**, Independence Squ., Philadelphia. (W.) Articles on timely topics, business, politics; short-stories 6000 to 12,000; serials up to 100,000; humorous verse, skits. George Horace Lorimer. First-class rates, Acc.
- SCRIBNER'S MAGAZINE**, 597 5th Ave., N. Y. (M.) Articles, essays, short-stories, serials, verse; high literary standard. Robert Bridges. Good rates, Acc.
- SCIENTIFIC AMERICAN**, 233 Broadway, N. Y. (W.) Scientific, popular, technical articles, discoveries, inventions. E. E. Free. 1c, Acc.
- SEA STORIES MAGAZINE**, 79 7th Ave., N. Y. (M.) Sea short-stories, novelettes, serials, 5000 to 75,000. A. L. Sessions. 1c up, Acc.
- SHORT STORIES**, Garden City, N. Y. (2-M.) Adventure, Western short-stories, novelettes, serials, 4000 to 90,000. H. E. Maule. Good rates, Acc.
- SMART SET**, 119 W. 40th St., N. Y. (M.) First-person, dramatic short-stories 3000 to 6000, serials 10,000 to 30,000. F. Orlin Tremaine. 3c, Acc.
- SNAPPY STORIES**, 627 W. 43d St., N. Y. (2-M.) Sex short-stories 2000 to 5000, novelettes 12,000. Florence Haxton. 1½c to 3c, Acc.
- SPORT STORY MAGAZINE**, 79 7th Ave., N. Y. (M.) Baseball, football, racing, etc., short-stories, novelettes, 5000 to 20,000. A. L. Sessions. 1c up, Acc.
- STRENGTH**, 104 5th Ave., N. Y. (M.) Health, hygiene, exercise, diet articles. Carl Easton Williams. 2c up, Acc.
- SUNSET**, 460 4th St., San Francisco. (M.) Short-stories 4000 to 7000, serials up to 40,000; articles on Western people and topics; verse. Charles K. Field; A. E. Vandeventer, managing editor. 1c up, Acc.
- TELLING TALES**, 80 E. 11th St., N. Y. (2-M.) Problems of interest to women, sophisticated treatment; sex, stage and society short-stories 3000 to 6000; novelettes 15,000 to 18,000, two and three part stories; poems up to 32 lines; one-act plays; prose fillers 100 to 2000. Susan Jenkins. 1c up, Acc.
- TOP NOTCH MAGAZINE**, 79 7th Ave., N. Y. (2-M.) Adventure, Western, sport short-stories, novelettes, serials, 2000 to 70,000. Arthur E. Scott. 1c up, Acc.
- TRIPLE-X MAGAZINE**, Robbinsdale, Minn. (M.) Western, adventure, detective, mystery short-stories, biography. Roscoe Fawcett. 1½c up, Acc.
- TRUE CONFESSIONS**, Robbinsdale, Minn. (M.) Confessional stories (preferably by women and girls), 1000 to 40,000. Roscoe Fawcett. 2c up, Acc.
- TRUE ADVENTURES**, 461 8th Ave., N. Y. (M.) Colorful adventure narratives 3000 to 6000. J. B. Kelly. 1 to 1½c, Acc.
- WESTERN STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Western short-stories, novelettes, serials, 2000 to 80,000, articles and short miscellany. F. E. Blackwell. 1c up, Acc.
- WHIZ BANG**, Robbinsdale, Minn. (M.) Jokes, epigrams—farm atmosphere. W. H. Fawcett. Good rates, Acc.
- WOMAN'S HOME COMPANION**, 250 Park Ave., N. Y. (M.) Woman's and household interests. Articles, short-stories 2500 to 4000, serials up to 70,000, verse. Gertrude B. Lane. First-class rates, Acc.
- WOMAN'S WORLD**, 107 So. Clinton St., Chicago. (M.) Woman's and household interests. Articles, short-stories 3000 to 6000, serials 40,000 to 60,000, verse. Walter W. Manning. 1c up, Acc.
- WORLD'S WORK**, Garden City, N. Y. (M.) Comment, reviews, political achievements. Arthur W. Page. Good rates, Acc.
- YOUNG'S MAGAZINE**, 706 6th Ave., N. Y. (M.) Sex short-stories, novelettes, 2000 to 20,000. Cashel Pomeroy. 1c up, Acc.
- ZIFF'S**, 608 S. Dearborn St., Rm. 550, Chicago, Ill. (M.) Skits, jokes, epigrams, verse. Wm. A. Ziff. Epigrams \$1.00, verse 40c line; jokes \$1.50 up; long material 3c word; ideas for color drawings and cartoons \$2 to \$5; ideas for features \$25.

## List B

General periodicals which ordinarily pay less than 1 cent a word, or pay on publication, or offer a very limited market, or concerning which no definite data has been obtainable.

- AMERICAN COOKERY**, 221 Columbus Ave., Boston. (M.) Cookery and household articles; occasional fiction. ½c, Pub.
- AMERICAN LEGION WEEKLY**, 627 W. 43d St., N. Y. Illustrated articles on Legion members and rehabilitated veterans, 1500. J. T. Winterich. 2c up, Acc.
- AMERICAN MOTORIST**, 1108 16th St., N. W., Washington, D. C. (M.) Motorists' interests. E. N. Smith. 1½c up, Acc.
- AMERICAN NEEDLEWOMAN, THE**, Augusta, Maine. (M.) Short-stories, serials up to 75,000, brief life-stories of successful women, women's miscellany. M. G. Bailey. ¾ to 1c, Acc.
- ARTS AND DECORATION**, 45 W. 45th St., N. Y. (M.) Art, home decoration, architecture, landscape gardening, music, literature, industrial art. Mary Fanton Roberts. 1 to 3c, Pub.
- ASSOCIATION MEN**, 347 Madison Ave., N. Y. (M.) Y. M. C. A. interests; general articles, personality sketches, 2500 to 3500. F. G. Weaver. 1c up, Acc.
- BASEBALL**, 70 5th Ave., N. Y. (M.) Baseball and sporting miscellany. Terms indefinite.
- BEAUTIFUL AMERICA**, 220 W. 42d St., N. Y. (M.) Travel stories and articles, verse. H. A. Hallenbeck. Indefinite rates.
- BENZIGER'S MAGAZINE**, 38 Barclay St., N. Y. (Q.) Catholic novels only. Indefinite.



- BOOKMAN, THE, 244 Madison Ave., N. Y. (M.) Literary comment, book reviews, essays, occasional short-stories, verse. Overstocked. John Farrar. Good rates, Acc.
- BRIEF STORIES, 584 Drexel Bldg., Philadelphia. (M.) Short-stories 1500 to 5000, novelettes 12,000 to 15,000, Wm. H. Kofoed.  $\frac{1}{2}$  to  $\frac{3}{4}$ c, Pub.
- CHARACTER READING, 910 Capitol Bldg., Chicago. (M.) Articles on character development and analysis. Low rates, Pub.
- CHARM, 50 Bank St., Newark, N. J. (2-M.) Articles on feminine interests, fashions, home decoration, 1000 to 1800. Elizabeth Brewer. Good rates, Acc.
- CHICAGO DAILY NEWS, THE, Chicago. Short-stories up to 1500, verse.  $\frac{1}{2}$ c, Acc.
- CHICAGO LEDGER, 500 N. Dearborn St., Chicago. (W.) Short-stories 2000 to 5000, serials 18,000.  $\frac{1}{4}$ c, Acc.
- CLASSIC, 175 Duffield St., Brooklyn. (M.) Limited market, photoplay miscellany. 2c, Acc.
- COLLEGE COMICS, 221 E. Cullerton St., Chicago. (M.) Short-stories 2000 to 3000, skits, jokes, humorous features and verse. W. R. Jenkins. 1c up, Pub.
- COLLEGE CAMPUS COMEDY, 133 Wooster St., N. Y. (2-M.) College stories, articles to 100 words, humorous material.  $\frac{1}{2}$  to 2c, Pub.
- COMFORT, Augusta, Me. (M.) Short-stories, serials, some household miscellany. V. V. Detwiler.  $\frac{1}{2}$ c up, Acc.
- COMPLETE NOVEL MAGAZINE, 188 W. 4th St., N. Y. (M.) Complete novels, short special articles. B. A. MacKinnon, Jr. Indefinite rates.
- CONTEMPORARY VERSE, Logan P. O., Philadelphia. (M.) Verse and literary comment. Charles Wharton Stork. Payment in prizes only.
- COUNTRY HOMES, 312 W. Redwood St., Baltimore. (2-M.) Home decoration, architecture, building, landscape gardening. S. H. Powell, E. Canton. Indefinite, Pub.
- CURRENT HISTORY MAGAZINE, 1708 Times Bldg., N. Y. (M.) Topical articles. George W. Ochs Oakes. 1c up, Pub.
- DOUBLE DEALER, THE, 204 Baronne St., New Orleans. (M.) Comment, essays, literary miscellany, short-stories, verse. Low rates, Pub.
- DRAMA, THE, 59 E. Van Buren St., Chicago. Theatrical discussions, reviews, plays. No payment.
- EVERYDAY LIFE, Hunter Bldg., Chicago. (M.) Short-stories, general articles. Up to  $\frac{1}{2}$ c, Acc.
- FAMILY HERALD AND WEEKLY STAR, Montreal, Quebec, Canada. Canadian articles, short-stories. C. Gordonsmith. Fair rates, Pub.
- FILM FUN, 627 W. 43d St., N. Y. (M.) Limited market for movie humor. George Mitchell. Low rates, Acc.
- FIELD AND STREAM, 25 W. 45th St., N. Y. (M.) Illustrated camping, fishing, hunting, sportsmen's articles, fiction, up to 3500, verse. Ray P. Holland. 1c, Acc.
- FOREST AND STREAM, 221 W. 57th St., N. Y. (M.) Camping, fishing, hunting, sportsmen's articles. W. A. Bruette.  $\frac{1}{4}$ c, Pub.
- FOLLYOLOGY, 1645 Hennepin Ave., Minneapolis. (M.) Limited market for humorous verse, jokes, sketches. Guy F. Humphreys. Fair rates, Acc.
- FORECAST, 6 E. 39th St., N. Y. (M.) Social betterment, health, child raising, household, family recreation, community articles, 1500 to 3500. Alberta M. Goudiss. Low rates, Acc.
- FORUM, 247 Park Ave., N. Y. (M.) Comment, essays, reviews, verse, short-stories 3000 to 5000. Henry Goddard Leach. 2c up, Pub.
- FUR NEWS AND OUTDOOR WORLD, 370 7th Ave., N. Y. (M.) Fishing, hunting articles. Paul Belton; R. K. Wood, managing editor. Low rates, Pub.
- GENTLEWOMAN, 649 W. 43d St., N. Y. (M.) Women's interests. Brief short-stories, articles.  $\frac{1}{2}$ c, Pub.
- GETTING AHEAD MONTHLY, University and Wheeler Aves., Minneapolis. Thrift articles. C. A. Blodgett. Indefinite rates, Acc.
- GOLDEN NOW, Elgin, Ill. (W.) Child training, religious articles.  $\frac{1}{2}$ c up, Acc.
- GOLDEN BOOK, THE, 55 5th Ave., N. Y. (M.) Reprints masterpieces of literature. Payment for suggestions. Henry W. Lanier.
- GOLFER'S MAGAZINE, 4753 Grand Blvd., Chicago. (M.) Articles on golf and golfers. H. B. McMeal. Low rates, Pub.
- GOLF ILLUSTRATED, 425 5th Ave., N. Y. (M.) Articles on golf and golfers. William Henry Beers. Low rates, Pub.
- GRIT, Williamsport, Pa. (W.) Human interest, curious, historical, noteworthy achievement, scientific feature articles, illustrated. Interesting photographs. Frederick E. Manson. \$1 to \$3 for photographs.  $\frac{1}{2}$ c, Pub.
- HARPER'S BAZAR, 119 W. 40th St., N. Y. (M.) Society and women's interests. Practically closed market.
- HOME FRIEND MAGAZINE, 1411 Wyandotte St., Kansas City. (M.) Household articles, short-stories.  $\frac{1}{4}$ c, Pub.
- HOT DOG, Ulmer Bldg., Cleveland, O. (M.) Slangy jokes, skits, verse, 500. Jack Dinsmore. 10c to 20c, Acc.
- HOUSEHOLD GUEST, 141 W. Ohio St., Chicago. (M.) Household articles, short-stories.  $\frac{1}{4}$  to  $\frac{1}{2}$ c, Acc.
- HOUSEHOLD JOURNAL, Batavia, Ill. (M.) Household articles, short-stories. \$5 per story, Pub.
- HOUSEHOLD MAGAZINE, 8th and Jackson Sts., Topeka, Kan. (M.) Household articles. Ida Migliario. Low rates, Acc.
- HOUSE AND GARDEN, 19 W. 44th St., N. Y. (M.) Home decoration, landscape articles. Richardson Wright. 1c, Acc.
- HOUSE BEAUTIFUL, 8 Arlington St., Boston. (M.) Home decoration articles 1000 to 2500. Ethel B. Power. 1c, Acc.
- HUNTER-TRADER-TRAPPER, 386 S. 4th St., Columbus, O. (M.) Hunting, etc. O. Kuechler. No payment.
- INDEPENDENT, THE, 9 Arlington St., Boston. (W.) Reviews, comment, general articles, short-stories, 2000; verse. R. E. Danielson, C. A. Herter.  $2\frac{1}{2}$ c, Pub.
- JOURNEYS BEAUTIFUL, 150 Lafayette St. N. Y. (M.) First-person travel narratives and articles 1500 to 2500. Wirt W. Barnitz. Indefinite.
- JUDGE, 627 W. 43d St., N. Y. (W.) Jokes, epligrams, humorous verse, sketches up to 250. Norman Anthony. Low rates, Pub.
- KANSAS CITY STAR MAGAZINE, Kansas City, Mo. (W.) Short-stories, feature articles up to 5000; verse. E. B. Garnett. 1c, Pub.
- LITERARY DIGEST, 354 4th Ave., N. Y. (W.) Comment, reviews, largely staff-written. W. S. Woods.
- LOS ANGELES TIMES ILLUSTRATED WEEKLY, Los Angeles. (W.) Western articles. (Fiction supplied by syndicates.) Meredith Davis.  $\frac{1}{3}$  to 1c, Pub.
- LYRIC WEST, THE, 3551 University Ave., Los Angeles. (M.) Verse, literary comment. Roy T. Thompson. Payment in prizes only.
- McCLURE'S, 250 Park Ave., N. Y. (M.) Articles on timely topics, short-stories, serials, verse. S. S. McClure. Rates and methods of payment indefinite.
- McCLURE NEWSPAPER SYNDICATE, 373 4th Ave., N. Y. Limited market for short-stories 1200.  $\frac{1}{4}$ c, Pub.



- MODERN MARRIAGE**, 1926 Broadway, N. Y. (M.) Problem and romantic short-stories 1000 to 3000, children's stories, verse up to 500. John Seymour Winslow. Good rates, Pub.
- MOTHER'S HOME LIFE**, 630 W. Jackson Blvd., Chicago. (M.) Short-stories, serials, household articles, child rearing. Jas. M. Woodman.  $\frac{1}{4}$ c up, Acc.
- MOTION PICTURE MAGAZINE**, 175 Duffield St., Brooklyn. (M.) Photoplay articles. F. M. Osborne. Low rates, Acc.
- MOTOR BOATING**, 119 W. 4th St., N. Y. (M.) Motor-boating articles. Terms indefinite.
- MOTOR CAMPER AND TOURIST**, 53 Park Pl., N. Y. (M.) Camping, vacation, travel articles. J. D. Long. 1c, Pub.
- MOTOR LIFE**, 523 Plymouth Court, Chicago. (M.) Motoring, vacation, automobile articles 2000 to 4000. Earnest Coler.  $1\frac{1}{2}$ c, Pub.
- MOVIE MONTHLY**, 175 Duffield St., Brooklyn. Limited market for photoplay miscellany. W. Adolpe Roberts. 1c up, Acc.
- MOVING PICTURE STORIES**, 166 W. 23d St., N. Y. (W.) Limited market for photoplay short-stories, verse. Ethel Rosemon. Low rates, Pub.
- MUSCLE BUILDER**, 1926 Broadway, N. Y. (M.) Exercise, health, diet, outdoor sports articles.  $1\frac{1}{2}$ c, Pub.
- NATION, THE**, 20 Vesey St., N. Y. (W.) Reviews, comment, news features, 1800; verse. Oswald G. Villard. 1c up, Pub.
- NATIONAL MAGAZINE**, 952 Dorchester Ave., Boston. (M.) Biographies, personality sketches, reviews. Very limited market. Joe Mitchell Chapple. Indefinite rates, Pub.
- NATIONAL SPORTSMAN**, 75 Federal St., Boston. (M.) Hunting, fishing, camping. Low rates, Pub.
- NATION'S BUSINESS, THE**, Mills Bldg., Washington, D. C. (M.) Business and industrial articles. Warren Bishop. 3c average, Acc.
- NAUTILUS**, Holyoke, Mass. (M.) New thought, psychic healing, inspirational articles; verse. Elizabeth Towne.  $\frac{1}{2}$ c up, Acc.
- NATURE MAGAZINE**, 1214 16th St., Washington, D. C. (M.) Popular scientific and outdoor articles, illustrated, 1500 to 2000. \$5 to \$50, Acc.
- NEW ORIENT, THE**, 12 5th Ave., N. Y. (M.) Articles on the Orient and Far East. Syad Has-sain. Rarely makes payment.
- NEW SENSATIONS**, 709 5th St., So., Minneapolis. (M.) Crime, sex and bizarre stories. Addison erick A. Smith. 1 to 2c, Acc.
- NORTH AMERICAN REVIEW**, 9 E. 37th St., N. Y. (M.) Reviews, comment. E. B. Cutting. Terms indefinite.
- OUR DUMB ANIMALS**, 180 Longwood Ave., Boston. (M.) Animal welfare articles, verse.  $\frac{1}{2}$ c, Acc.; rarely pays for verse.
- OUTDOOR LIFE**, 1824 Curtis St., Denver, Colo. (M.) Hunting, fishing, camping. J. A. McGuire. Rarely makes payment.
- OUTDOOR RECREATION**, 500 N. Dearborn St., Chicago. (M.) Hunting, fishing, camping. Fair rates, Pub.
- OUTING**, 71-73 Broad St., Columbus, O. (M.) Hunting, fishing, camping, athletics. T. C. O'Donnell. Indefinite rates, Acc.
- OUR WORLD**, 9 E. 37th St., N. Y. (W.) Articles on foreign affairs, travel, translations. H. S. Houston. Fair rates, Pub.
- OVERLAND MONTHLY**, 916 Kearny St., San Francisco. Articles, short-stories, verse. Noyes Pratt. No payment.
- PARIS NIGHTS**, Drexel Bldg., Philadelphia. (M.) Short-stories, personal experiences, Parisian background; verse, jokes. W. H. Kofeod.  $\frac{1}{2}$ c up, Acc.
- PEARSON'S MAGAZINE**, 157 E. Ohio St., Chicago. (M.) Reviews of arts and social thought, Alexander Marky. Indefinite rates.
- PICTURE PLAY MAGAZINE**, 79 7th Ave., N. Y. (M.) Photoplay miscellany. Closed market. Charles Gatchell.
- POET LORE**, 194 Boylston St., Boston. (M.) Verse, reviews. Rarely makes payment.
- POETRY**, 232 E. Erie St., Chicago. (M.) Verse, reviews. \$6 page, Pub.
- POETRY JOURNAL**, 67 Cornhill St., Boston. (M.) Verse. No payment.
- RADIO AGE, THE**, 500 N. Dearborn St., Chicago. Radio short-stories, articles up to 2000. Frederick A. Smith.  $\frac{1}{2}$  to 1c, Acc.
- RADIGRAM, THE**, 81 Nassau St., N. Y. Non-technical articles, short-stories, miscellany. Mrs. Mary Adams Smith. Indefinite rates. Acc.
- RADIO DIGEST**, 510 N. Dearborn St., Chicago. (W.) Technical and non-technical, brief radio miscellany. E. E. Plummer. 1 to 10c; news-items,  $1\frac{1}{2}$ c agate line; photographs, \$2.
- RADIO NEWS**, 53 Park Place, N. Y. (M.) Radio articles. Hugo Gernsback, 1 to 3c, Pub.
- SATURDAY REVIEW OF LITERATURE**, 236 E. 39th St., N. Y. (W.) Book reviews, literary essays, verse. Limited market. Henry Seidel Canby. 1c up, \$10 up for poems, Pub.
- SCIENCE AND INVENTION**, 53 Park Pl., N. Y. (M.) Illustrated articles, invention, science, photos, prizes. H. Gernsback.  $\frac{1}{2}$ c up, Pub.
- SCREENLAND**, 145 W. 57th St., N. Y. (M.) Photoplay news articles, dramatic short-stories. Eliot Keen. Fair rates, Acc.
- SECRETS**, Ulmer Bldg., Cleveland, O. (M.) Dramatic confessions, feminine angle. Jack Dinsmore. Overstocked.
- SOCIAL PROGRESS**, 205 W. Monroe St., Chicago. (M.) Child training, sociology articles, short-stories, serials.  $\frac{1}{2}$ c up, Pub.
- SPORTLIFE**, 1926 Broadway, N. Y. (M.) Sporting articles. Indefinite.
- SPORTS AFIELD**, 1402 Pontiac Bldg., Chicago. (M.) Hunting, fishing, camping. Claude King. Pays only occasionally.
- SPORTS GRAPHIC**, 353 4th Ave., N. Y. (M.) Outdoor sports 1200. Fair rates, Pub.
- SPUR, THE**, 425 5th Ave. Sport, society, personality, travel articles. H. S. Adams. Fair rates, Acc.
- STARS AND STRIPES, THE**, Washington, D. C. (M.) Articles on soldiers' interests. Generally overstocked.
- SUCCESS**, 251 4th Ave., N. Y. (M.) Short-stories, serials of general interest; inspirational, personality articles; verse. Walter H. Seely. Good rates, Pub.
- SURVEY GRAPHIC, THE**, and **SURVEY, THE**, 112 E. 19th St., N. Y. (2-M.) Reviews. Limited market. Paul U. Kellogg. \$10 page, Pub.
- 10 STORY BOOK**, 538 S. Dearborn St., Chicago. (M.) Iconoclastic, frank, sex short-stories, one-act plays, 1000 to 8000. Harry Stephen Keeler. \$6 a story, Pub.
- THEATRE MAGAZINE**, 2 W. 45th St., N. Y. (M.) Theatrical articles. A. Hornblow. Fair rates, Pub.
- THRIFT**, 797 Beacon St., Boston. (M.) Stories up to 2500 words and articles on saving, thrift, etc. Good rates, Pub.
- TODAY'S HOUSEWIFE**, 134 E. 70th St., N. Y. (M.) Women's interests—housekeeping, motherhood, child training articles; short-stories, serials, verse. John Howie Wright. Low rates, Pub.
- TOWN AND COUNTRY**, 383 Madison Ave., N. Y. 2-M.) Society, gossip, travel articles and sketches. Limited market. H. J. Wigham. 1c up, Pub.
- TOWN TOPICS**, 2 W. 45th St., N. Y. (W.) Short-stories, skits, verse, jokes, epigrams, society, gossip. 1c up, Pub.
- TRAVEL**, 7 W. 16th St., N. Y. (M.) Illustrated travel articles, personal narratives of travel. Raymond Holden. 1c, Pub.

- TRUE DETECTIVE MYSTERIES, 1926 Broadway, N. Y. (M.) Detective short-stories. H. A. Keller. Good rates, Acc.
- TRUE DETECTIVE TALES, 800 N. Clark St., Chicago. (M.) Detective short-stories, fact articles, serials. Edwin Baird. Up to 1c, Pub.
- TRUE ROMANCES, 1926 Broadway, N. Y. (M.) Confessional, first-person short-stories, serials, based on truth; prizes. 2c, Pub.
- TRUE STORY MAGAZINE, 1926 Broadway, N. Y. (M.) True, confessional, first-person short-stories, serials; prizes. Roger Daniels. 1 to 2c, Pub.
- U. S. AIR SERVICE, 339 Star Bldg., Washington, D. C. (M.) Aviation articles, short-stories. ½c, Acc.
- VANITY FAIR, 19 W. 44th St., N. Y. (M.) Gossip, skits, society. Limited market. F. W. Crowninshield. 2c up, Acc.
- VOGUE, 19 W. 44th St., N. Y. (M.) Limited market for articles on home decoration, gardening, etc. Edna W. Chase. 1c up, Acc.
- WEIRD TALES, 317 Baldwin Bldg., Indianapolis, Ind. (M.) Supernatural bizarre, weird short-stories, serials. Farnsworth Wright. Low rates, Pub.
- WESTERN HOME MONTHLY, Bannatyne and Dagmar Sts., Winnipeg, Man. General-interest articles, short-stories 1500 to 4000. Fair rates, Pub.
- WESTERN SPORTOLOGUE, 709 Union League Bldg., Los Angeles. (M.) Outdoor sport articles. ½c, Pub.
- WORLD TRAVELER, 247 Park Ave., N. Y. (M.) Illustrated travel articles 1500. C. P. Norcross. Up to \$25 each, Acc.
- YALE REVIEW, Yale Station, New Haven, Conn. (M.) Comment, reviews; political, literary, scientific, art articles 5000 to 6000. Good rates, Pub.
- YOUR CAR, 1926 Broadway, N. Y. (M.) Romantic, fact and fiction stories, verse. Alexander Johnston. Good rates, Pub. (First issue, May 1925.)

## List C

Trade, technical, religious, agricultural, business, educational and other class publications.

- ADVERTISING AND SELLING FORTNIGHTLY, 9 E. 38th St., N. Y. (Bl-W.) Advertising articles. F. C. Kendall. Up to 2c, Pub.
- AMERICAN BUILDER, 1827 Prairie Ave., Chicago. (M.) Building articles, illustrated. P. N. Hanna. \$10 page, Pub.
- AMERICAN HEBREW, 19 W. 44th St., N. Y. (M.) Jewish articles, fiction. ½c up, Pub.
- AMERICAN SCHOOL BOARD JOURNAL, 129 Michigan St., Milwaukee. (M.) Educational. Wm. G. and Wm. C. Bruce. ½c up, Pub.
- AMERICAN MUTUAL MAGAZINE, 142 Berkeley St., Boston. (M.) Brief business and insurance articles. 1 to 5c, Acc.
- ANTIQUES, 683 Atlantic Ave., Boston. (M.) Antique collecting. Up to 2c, Pub.
- AMERICAN PHOTOGRAPHY, 428 Newbury St., Boston. (M.) Technical photography articles. F. R. Fraprie. Fair rates, Pub.
- BANKERS' MONTHLY, Rand-McNally & Co., Chicago. Business. 1c, Pub.
- BAPTIST, THE, 417 S. Dearborn St., Chicago. (W.) Religious articles, church work. Indefinite.
- BILLBOARD, 25 Opera Pl., Cincinnati, O. (W.) Theatrical news, articles. 1c up, Pub.
- BUSINESS MAGAZINE, Burroughs Adding Machine Co., Detroit. (M.) Business articles. Arthur H. Little. 2c up, Acc.
- CATHOLIC WORLD, 120 W. 60th St., N. Y. (M.) Catholic religious articles, short-stories, verse. Indefinite.
- CANADIAN COUNTRYMAN, 178 Richmond St., W., Toronto. Agricultural articles, short-stories. ½c, Pub.
- CAPPER FARM PRESS, 8th and Jackson Sts., Topeka, Kan. (W. and M.) Agricultural articles; home page miscellany. ½ to 1c, Acc.
- CHAUFFEUR, THE, 239 W. 30th St., N. Y. (M.) Articles for professional chauffeurs, short-stories 2000, verse. 1c, Acc.
- CHILD WELFARE MAGAZINE, 7700 Lincoln Drive, Philadelphia. (M.) Child welfare articles. ½c, Acc.
- CHRISTIAN ENDEAVOR WORLD, 31 Mt. Vernon St., Boston. (W.) Informative and religious articles, short-stories, serials, 3500-50,000; verse. Amos R. Wells. ½c, Acc.
- CHRISTIAN GUARDIAN, 299 Queen St., W., Toronto. Religious articles, short-stories up to 1500, verse. 1/3 to 1c, Pub.
- CHRISTIAN HERALD, 91-103 Bible House, New York. (W.) Religious, sociological articles; occasional short-stories. 1 to 5c, Pub.
- CHRISTIAN STANDARD, 9th and Cutter Sts., Cincinnati, O. (W.) Religious articles, fiction, verse. Indefinite.
- CHURCHMAN, 2 W. 47th St., N. Y. Religious. Indefinite.
- COLUMBIA, 45 Wall St., New Haven, Conn. (M.) Catholic family interests. Sociological, informative, religious articles; short-stories, verse. Fair rates, Pub.
- CONGREGATIONALIST, 14 Beacon St., Boston. Religious articles, short-stories, verse. W. D. Gilroy, D.D. Fair rates Pub.
- CONTINENT THE, 509 S. Wabash Ave., Chicago. Presbyterian interests. Religious, informative articles; comment, verse. ½c, Acc.
- COUNTRY GENTLEMAN, THE, Independence Squ., Philadelphia. (W.) Agricultural articles, short-stories, serials. Loring A. Schuler. 2c up, Acc.
- EDITOR & PUBLISHER, 1117 World Bldg., N. Y. (W.) Newspaper trade journal. Articles and news items on newspaper publishing and newspaper men, practical business methods, advertising; interviews. Merlin E. Pew. \$2 column up, Pub.
- ETUDE, THE, 1712 Chestnut St., Philadelphia. (M.) Musical articles; history, education, anecdotes. James F. Cooke. 1c up, Pub.
- FARM AND HOME, Springfield, Mass. (M.) Agricultural articles; short-stories, 2000 to 6000, serials, verse, juvenile material. Herbert Myrick. ½ to 1c, Acc. and Pub.
- FARM AND FIRESIDE, 250 Park Ave., N. Y. (M.) Agricultural articles, short-stories, 1500 to 2000. Limited market. George Martin. 2c up, Acc.
- FARM AND RANCH, Dallas, Tex. (M.) Agricultural and live-stock articles. Up to 1c, Pub.
- FARM JOURNAL, Philadelphia. (M.) Agricultural and household articles; short-stories 1800 to 10,000. Arthur H. Jenkins. 1c, Acc.
- FARM LIFE, Spencer, Ind. (M.) Agricultural, household articles, short-stories 3000, serials 40,000 verse. George Weymouth. ½c up, Acc.
- FARM MECHANICS, 1827 Prairie Ave., Chicago. (M.) Agricultural articles 100 to 400. W. A. Radford. ½c, Pub.
- FARMER, 57 E. 10th St., St. Paul, Minn. (M.) Agricultural articles. Indefinite.
- FIELD ILLUSTRATED, 425 5th Ave., N. Y. (M.) Agricultural, stock-breeding, country estates articles. R. V. Hoffman. 1c, Pub.
- FORBES MAGAZINE, 120 5th Ave., N. Y. (W.) Business, financial articles; jokes, skits. B. C. Forbes. 1c, Pub.

- FORD OWNER AND DEALER**, Montgomery Bldg., Milwaukee. (M.) Automobile articles. H. A. Apple. Good rates, Pub.
- FORDSON, THE**, 10 Peterboro West, Detroit. Automobile articles. Up to 2½c, Acc.
- GOOD HARDWARE**, 912 Broadway, N. Y. (M.) Hardware retailers' trade articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.
- HOW TO SELL**, 443 S. Dearborn St., Chicago. (M.) Salesmen's interests. S. C. Spalding. 1c, Pub.
- INDUSTRIAL MANAGEMENT**, 120 W. 32d St., N. Y. Industrial articles. Fair rates, Pub.
- INLAND PRINTER**, 632 Sherman St., Chicago. (M.) Printing trade articles. Fair rates, Pub.
- INLAND MERCHANT**, 1170 Broadway, N. Y. (M.) Merchandising, inspirational articles 1500 to 2500. H. R. Mayes. 1c up, Pub.
- INTERNATIONAL STUDIO**, 49 W. 45th St., N. Y. (M.) Art articles, verse. Peyton Boswell. 1 to 2½c, Pub.
- INTERNATIONAL BOOK REVIEW**, 354 4th Ave., N. Y. (M.) Reviews 1500 to 2000. Largely staff written. Clifford Smyth. 2c up, Pub.
- ILLUSTRATED RURAL MECHANICS**, 1411 Wyandotte St., Kansas City, Mo. (M.) Illustrated articles on farm mechanics, appliances, radio; photos. E. A. Weishaar. Low rates, Pub.
- JOURNAL OF THE OUTDOOR LIFE**, 370 7th Ave., N. Y. (M.) Anti-tuberculosis articles. Indefinite.
- JUDICIOUS ADVERTISING**, 400 N. Michigan Ave., Chicago. (M.) National advertising. ½c, Pub.
- KEITH'S MAGAZINE**, 100 N. 7th St., Minneapolis, (M.) Home-building and interior decoration articles up to 1500. Edna King. Indefinite rates, Pub.
- LIGHT**, Nela Park, Cleveland, O. (M.) Electrical trade journal. ½c up, Acc.
- MAGNIFICAT**, 435 Union St., Manchester, N. H. Catholic articles, short-stories, serials, verse. ½c, Acc.
- MENORAH JOURNAL**, 167 W. 13th St., N. Y. Jewish short-stories, one-act plays, essays. Henry Hurwitz. 2c up, Acc.
- MICHIGAN BUSINESS FARMER**, Mount Clemens, Mich. (W.) Agricultural articles 1000 to 3000, short-stories. Up to ½c, Pub.
- MUSICAL AMERICA**, 501 5th Ave., N. Y. (M.) Musical miscellany. \$3.50 column, Pub.
- MUSICAL COURIER**, 618 McCormick Bldg., Chicago. (M.) Musical miscellany. Indefinite.
- MUSICIAN**, 2720 Grand Central Terminal, N. Y. (M.) Musical miscellany. ½c, Pub.
- NATIONAL PRINTER-JOURNALIST**, Montgomery Bldg., Milwaukee. (M.) Newspaper business articles. J. L. Meyer. ½c up, Pub.
- NORMAL INSTRUCTOR AND PRIMARY PLANS**, Dansville, N. Y. (M.) Educational articles for primary and normal teachers, juvenile verse, short-stories. Fair rates, Pub.
- NOTION AND NOVELTY REVIEW**, 1170 Broadway, N. Y. (M.) Retailers' trade articles. A. P. Halre. 1c, Pub.
- OHIO FARMER**, 1011 Cleveland, O. (M.) Agricultural articles, short-stories. Fair rates, Pub.
- PHOTO-ERA MAGAZINE**, Wolfeboro, N. H. (M.) Camera craft articles, photographic prize contests. ½c up, Acc.
- POPULAR EDUCATOR**, 50 Broomfield St., Boston. (M.) Educational articles. \$2.50 column, Pub.
- POSTER, THE**, 307 S. Green St., Chicago. Advertising articles. 1 to 4c, Pub.
- PRESBYTERIAN, THE**, 1217 Market St., San delphia. Religious miscellany. Indefinite.
- PRIMARY EDUCATION**, 50 Broomfield St., Boston. Educational articles. \$2.50 column, Pub.
- PRINTER'S INK**, 185 Madison Ave., N. Y. (W.) (Also PRINTER'S INK MONTHLY.) Advertising and business articles. John Irving Romer. 2 to 10c, Pub.
- PROGRESSIVE GROCER**, 912 Broadway, N. Y. (M.) Grocery trade retailing articles, serious and humorous. G. K. Hanchett, managing editor; Earl W. Dipman, editor. 1 to 2c, Acc.
- RAYS FROM THE ROSE CROSS**, Oceandale, Cal. (M.) Religion, occultism, Rosicrucian doctrines, astrology, healing. No payment.
- REAL ESTATE NEWS AND INVESTORS' MAGAZINE**, St. Louis, Mo. Real estate and investment articles. H. H. Wiegand. ½ to 1c, Acc.
- RETAIL LEDGER**, 1346 Chestnut St., Philadelphia. Department store management and selling articles, illustrations. 1c, Acc.
- RUDDER**, 9 Murray St., N. Y. (M.) Technical power and sail boating articles. Fair rates, Pub.
- RURAL TRADE**, 8th and Jackson Sts., Topeka, Kan. Storekeepers' trade articles, 500 to 700. 1c, Pub.
- SALESMAN'S JOURNAL, THE**, 117 W. 61st St., N. Y. (M.) Business and selling. ¼c up, Pub.
- SALESOLGY**, 53 W. Jackson Blvd., Chicago. (M.) Salesmen's trade articles. Indefinite.
- SPECIALTY SALESMAN**, South Whitley, Ind. Articles on selling, inspirational matter, short-stories, 3000 to 10,000. Robert E. Hicks. ¼ to 1c, Acc.
- SUCCESSFUL FARMING**, Des Moines, Ia. (M.) Agricultural, household articles, short-stories, verse. ½c up, Acc.
- SUNDAY SCHOOL TIMES**, 1816 Walnut St., Philadelphia. (W.) Religious articles, verse. \$4 per M, Acc.
- SUNDAY SCHOOL WORLD**, 1816 Chestnut St., Philadelphia. Religious articles. ½c, Acc.
- SYSTEM**, Cass, Huron and Erie Sts., Chicago. (M.) Business articles, administration, selling, finance. Preferably 1st person by successful executives. 2c up, Acc.
- TRAINED NURSE AND HOSPITAL REVIEW**, 38 W. 32nd St., N. Y. Medical nursing, hospital administration articles. Fair rates, Pub.
- VARIETY**, 1536 Broadway, N. Y. (W.) Theatrical articles, news. Indefinite.
- WALLACE'S FARMER**, Des Moines, Ia. Agricultural articles, juvenile short-stories, verse. H. A. Wallace, ½ to 1c, Acc. and Pub.

#### List D Juvenile Publications.

- AMERICAN BOY, THE**, 550 Lafayette Bldg., Detroit, Mich. (M.) For older boys. Short-stories 3000 to 6000; serials up to 50,000; articles, brief accounts of boy activities and short miscellany. Griffith Ogden Ellis. 1c up, Acc.
- AMERICAN GIRL**, 189 Lexington Ave., N. Y. (M.) For medium ages; Girl Scouts publication. Short-stories 3000 to 6000; serials up to 50,000; general articles. Helen Ferris. Indefinite rates. Acc.
- BEACON, THE**, 25 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories 1800 to 2000; serials, verse, miscellany. Russell Gordon Carter. 1/3c, verse double, Acc.
- BOY LIFE**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Medium ages. Short-stories 2000, serials, articles, miscellany. ½c, Acc.
- BOYS' COMRADE**, Christian Bd. of Publication. 2712 Pine St., St. Louis. (W.) Ages 14 to 18. Short-stories 2000, serials, articles, verse, miscellany. O. T. Anderson. ½c, Acc.



- BOYS' LIFE**, 200 5th Ave., N. Y. (M.) Boy Scouts publication, ages 14 to 18. Short-stories, 2000 to 5000, serials up to 35,000; articles. James E. West. 1c. Acc.
- BOY'S WEEKLY**, THE, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. Ages 9 to 15. Short-stories 2000; serials, articles, miscellany. Fair rates, Acc.
- BOY'S WORLD**, D. C. Cook Pub Co., Elgin, Ill. (W.) Medium ages. Short-stories 2000; serials 4000 to 16,000; articles, miscellany. D. C. Cook, Jr. \$4 per M up, Acc.
- CHILD'S GARDEN**, A, 2161 Center St., Berkeley, Cal. (M.) Younger children. Short-stories, nature articles, miscellany, 1500 to 2000. ¼c, Acc.
- CHILD'S GEM**, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Very young children. Brief short-stories, articles, verse. ¼ to ½c, Acc.
- CHILD LIFE**, Rand, McNally & Co., 536 S. Clark St., Chicago. (M.) Ages 2 to 10. Short-stories, fairy tales, informative sketches, games, verse. Rose Waldo. ½ to 1c, Acc.
- CLASSMATE**, THE, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Young people, teen ages. Short-stories, serials, articles, miscellany. ¼ to ¾c, Acc.
- COUNTRYSIDE**, Elgin, Ill. (W.) Family reading. Short-stories up to 2000, serials up to 18,000, articles, miscellany. D. C. Cook Pub. Co. ½c, Acc.
- DEW DROPS**, D. C. Cook Pub Co., Elgin, Ill. (W.) Children, ages 6 to 8. Brief short-stories, serials, articles, miscellany. About ½c, Acc.
- EPWORTH HERALD**, 740 Rush St., Chicago. (W.) Young people, 12 to 18. Religious articles, miscellany, short-stories, serials. 1-3c, Acc.
- EVERY GIRL'S MAGAZINE**, 31 E. 17th St., N. Y. (M.) Camp Fire Girls' publication, 12 to 18. Short-stories, serials, articles, miscellany. Mary E. Squire. 1-3 to ½c, Pub.
- FORWARD**, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Young people, teen ages. Short-stories, serials, articles, miscellany. ½c, Acc.
- FRONT RANK**, THE, Christian Bd. of Pub., 2710 Pine St., St. Louis, Mo. (W.) Young people, teen ages. Short-stories, serials, articles, verse, miscellany. O. T. Anderson. ½c, Acc.
- GIRLHOOD DAYS**, Standard Pub Co., 9th and Cutter Sts., Cincinnati, O. (W.) Ages 16 to 18. Short-stories, serials, articles, miscellany. Fair rates, Acc.
- GIRLS' CIRCLE**, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Ages 13 to 17. Short-stories, serials, articles, miscellany. ½c, Acc.
- GIRLS' COMPANION**, D. C. Cook Pub. Co., Elgin, Ill. (W.) Ages 12 to 16. Short-stories up to 2500, serials, articles, miscellany. ½c, Acc.
- GIRLS' WEEKLY**, THE, So. Baptist Conv., 161 8th Ave., N., Nashville, Tenn. (W.) Ages 9 to 15. Short-stories, serials, miscellany. Fair rates, Acc.
- GIRLS' WORLD**, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Ages 13 to 16. Short-stories up to 2500, serials, miscellany. ½c, Acc.
- HAVERSACK**, THE, Methodist Pub. House, 810 Broadway, Nashville, Tenn. (W.) Boys, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. ½c, Acc.
- JOHN MARTIN'S BOOK**, 33 W. 39th St., N. Y. (M.) Children 3 to 10. Brief short-stories, fairy tales, nature stories, up to 1000; verse. John Martin. ¼c up, Acc.
- JUNIOR CHRISTIAN ENDEAVOR WORLD**, 41 Mt. Vernon St., Boston. (W.) Short-stories 1500, serials, miscellany. Usually overstocked. Amos R. Wells. ½c, Acc.
- JUNIOR WORLD**, Christian Bd. of Pub., 2710 Pine St., St. Louis. (W.) Children 8 to 10. Short-stories 1800, serials, miscellany. Low rates, Acc.
- JUNIOR WORLD**, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Children 9 to 12. Short-stories up to 2500, serials, miscellany. \$4 per M, Acc.
- KIND WORDS**, So. Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Young people, teen ages. Short-stories 1000 to 2000, serials, miscellany. ¼c, Acc.
- KINDERGARTEN PRIMARY MAGAZINE**, Manistee, Mich. (M.) Ages 4 to 6. Short-stories, verse. Low rates, Acc.
- KING'S TREASURES**, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Boys, medium ages. Short-stories, serials, miscellany. ¼ to ½c, Acc.
- LITTLE FOLKS**, Salem, Mass. (M.) Younger children. Short-stories up to 1200, verse, miscellany. Margharita O. Osborne. ½c, Pub.
- LOOKOUT**, THE, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Young people. Short-stories, serials, religious miscellany. ½c, Pub.
- LUTHERAN BOYS AND GIRLS**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Ages 12 to 14. Low rates, Acc.
- LUTHERAN YOUNG FOLKS**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Older boys and girls. Short-stories, serials, miscellany. \$3 to \$5 per M, Acc.
- MAYFLOWER**, THE, Pilgrim Press, 14 Beacon St., Boston. (W.) Under 9. Short-stories 300 to 700, verse. Fair rates, Acc.
- ONWARD**, Box 1176, Richmond, Va. (W.) Young people, medium ages. Short-stories, serials, miscellany. ¼c, Acc.
- OUR LITTLE ONES**, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Very little children. Short-stories, verse. Up to ½c, Acc.
- OUR YOUNG PEOPLE**, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Family reading. Short-stories 2500 to 3500, serials 8 to 12 chapters, miscellany. ½c, Acc.
- PICTURE STORY PAPER**, 150 5th Ave., N. Y. Very young children. Short-stories, verse. Up to ½c, Acc.
- PICTURE WORLD**, Am. Sunday School Union, 1816 Chestnut St., Philadelphia. (W.) Children under 12. Short-stories 400 to 800, verse. \$2 per M up, Acc.
- PURE WORDS**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Very young children. Short-stories, verse. Low rates, Acc.
- QUEEN'S GARDENS**, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Girls, 12 to 14. Short-stories 2000 to 2500, serials, miscellany. Low rates, Acc.
- ROPECO MAGAZINE**, Rogers, Peet & Co., 842 Broadway, N. Y. (M.) Boys, 10 to 20. Short-stories, fairy tales, articles, miscellany. 1c, Acc.
- ST. NICHOLAS**, Century Co., 353 4th Ave., N. Y. (M.) Children all ages. Short-stories 1500 to 3500, serials, informative articles, verse. Usually overstocked. Wm. Fayal Clarke. 1c up, Acc. and Pub.
- STORYLAND**, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Little folks. Short-stories, verse. Low rates, Acc.
- SUNBEAM**, 1319 Walnut St., Philadelphia. (W.) Little folks. Short-stories up to 400, verse. ¼ to ½c, Acc.
- SUNSHINE**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400, verse. ¼ to ½c, Acc.



**TARGET**, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Boys, 9 to 15. Short-stories 1500 to 3000, serials, articles, miscellany.  $\frac{1}{2}$ c up, Acc.

**TORCHBEARER**, THE, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Girls, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. Fair rates, Acc.

**WATCHWORD**, THE, Otterbein Press, Dayton, O. (W.) Short-stories, moral tone, miscellany. Low rates, Acc.

**WELLSPRING**, Pilgrim Press, 14 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories, serials, miscellany.  $\frac{1}{2}$ c, Acc.

**WHAT TO DO**, D. C. Cook Pub. Co., Elgin Ill. (W.) Boys and girls 9 to 12. Short-stories 1000 to 1600, miscellany. \$4 per M, Acc.

**YOUNG CHURCHMAN**, THE, 1801 Fond du Lac Ave., Milwaukee, Wis. (W.) Boys and girls 10 to 15. Moral short-stories 2000, miscellany. Frederic Cook Morehouse. Low rates. Acc.

**YOUNG ISRAEL**, Rm. 10, 1520 Broadway, N. Y. (M.) Children under 16. Short-stories, articles, verse of American history and holidays. Elsa Wehl. Indefinite rates.

**YOUNG PEOPLE**, Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Medium ages. Short-stories 2000 to 3000, serials, articles, miscellany. Up to  $\frac{1}{2}$ c, Acc.

**YOUNG PEOPLE'S PAPER**, 1816 Chestnut St., Philadelphia. (W.) Articles under 1500, short-stories to 3000, serials 13,000. Teen ages. \$4 to \$5 per M., Acc.

**YOUNG PEOPLE'S WEEKLY**, D. C. Cook Pub. Co., Elgin, Ill. Boys and girls 12 to 16. Short-stories, serials, miscellany.  $\frac{1}{2}$ c, Acc.

**YOUTH'S COMPANION**, THE, 881 Commonwealth Ave., Boston. (W.) Family reading, boys and girls, all ages. Short-stories up to 3,500, serials, informative articles miscellany, verse. Charles Miner Thompson. 1 to 3c. Acc.

**YOUTH'S COMRADE**, THE, Nazarene Pub Soc., 2109 Troost Ave., Kansas City. (W.) Boys and girls, medium ages. Short-stories 2000, serials, articles, miscellany. Low rates, Pub.

**YOUTH'S WORLD**, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Boys, 13 to 16. Short-stories 2000 to 2500, serials, articles, miscellany. J. Sherman Wallace, D.D. \$4 per M. Acc.

## Literary Market Tips

(Continued from Page 2)

*American Sunday School Union*, 1816 Chestnut Street, Philadelphia, Arthur M. Baker, assistant editor, writes: "You have our small people's paper, *Picture World*, listed as paying \$2 per thousand words and up. We might sometimes pay as low as \$2, it is true, but usually our rates hover around \$3 or \$4. We also pay 50 cents per stanza for verse. For our *Young People's Paper*, we are in the market for good stories for boys and girls of teen age, also for interesting articles with or without photographs and for short inspirational articles. We pay from \$4 to \$5 per thousand words on acceptance. Stories should not be more than 3000 words in length, although we use an occasional serial of not more than 13,000 words, or six chapters. Articles should be under 1500 words."

*Good Hardware* and *Progressive Grocer*, 912 Broadway, New York, are overstocked on brief humor, reporting repeatedly, "Have material on hand," according to a contributor. *The Farm Journal*, Washington Square, Philadelphia, is similarly overstocked on the brief humor it buys.

*Sunrise Magazine*, Miller Publishing Co., 246 S. Beach Street, Daytona, Fla., R. Glover Miller, president-editor, Al Harris, associate editor, is published twice a month from May to November and weekly from November to May. "The World Must Know Florida" is its motto. Apparently it is a possible market for illustrated personality sketches with a Florida angle as well as Florida development material.

*Southern Magazine*, 156 Fifth Avenue, N. Nashville, Tenn., is reported to be out of business.

*Association Men*, 347 Madison Avenue, New York, F. G. Weaver of the staff states that he no longer uses short-stories. He further states, "Our policy probably will not admit of any further use of fiction."

*Our Dumb Animals*, 170 Longwood Avenue, Boston, Mass., is reported by contributors to be sometimes dilatory in answering about offerings and to pay a low rate only when it cannot obtain the manuscript free.

## WRITECRAFTERS

Endorsed by Editors and Authors

Writers have helped their clients sell to *Saturday Evening Post*, *Collier's*, *Cosmopolitan*, *McClure's*, *Everybody's*, *American*, *Adventure*, *Munsey's*, etc. All manuscripts receive the personal attention of A. L. Kimball, an editor and consulting critic of established reputation and 15 years' experience, who has helped thousands of writers to a better understanding of story values and editorial requirements. Send for particulars.

**A. L. KIMBALL**, Writcrafters,  
104 Granville Road, Charlotte, N. C.

### \$3 FOR A PLOT

Send your story-idea in a few words. I supply plot, incidents, characters, title, markets—everything. Enclose \$3 with each story-idea. Also stories criticised and revised at seventy-five cents each 1000 words.

**GEORGE B. POTTER**  
220 N. Beacon Street Hartford, Conn.

### ROBERT THOMAS HARDY

Play Broker and Authors' Agent

Formerly editor of *Snappy Stories*. Has also been on the editorial staff of the J. B. Lippincott Company, Street & Smith, and the Munsey publications.

All manuscripts are given Mr. Hardy's personal attention. Send for full information.

25 West 42d Street, New York, N. Y.

### THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

A Magazine of Real Help for all Who Write.

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents \$5.00 a year

Write for special offers

**THE WRITER'S MONTHLY**, Dept. 63  
Springfield, Mass.

## THE FICTION MAGAZINE

NEW YORK CITY

Dear Writer:

We liked your story very much  
and are pleased to accept it for THE FIC-  
TION MAGAZINE. Inclosed is our check for

## Let Us Show You the Way Past the Editor

FREE

*An interesting and valuable booklet***"THE WAY PAST THE EDITOR"**

**I**N this NEW booklet descriptive of The Author & Journalist's Simplified Training Course in Short-Story Writing, we have presented a comprehensive view of the training you can secure by enrolling. Sample instruction pages from the lesson material, photographs of manuscript criticisms and instructors' reports, letters from prominent authors and educators, are but some of the features that serve to present the S. T. C. from various angles.

***"Unquestionably the Most Practical and Personal  
Course in the World"***

wrote a student who has received help that enabled him to sell many stories. We want you to judge for yourself, however, and so we will consider it a favor to comply with your request for a free copy of "The Way Past the Editor." Send for this new booklet even if you have received the old one. And—*do it now.*

***Use This Coupon***

THE AUTHOR & JOURNALIST,  
S. T. C. Dept.,  
1835 Champa Street, Denver, Colo.

Please send me, without obligation on my part, your free booklet, "The Way Past the Editor," and full information about the Simplified Training Course in Short-Story Writing.

Name.....

Address.....

6/25

Check here if you have previously received the old booklet (     )

*True Confessions Magazine*, Robbinsdale, Minn., "is overstocked with manuscripts and will not be in the market for a month or six weeks," writes the editor, Roscoe Fawcett. "During that period, the editors will use material now on hand. After the files have been reduced somewhat, the magazine will again be seeking material; but meanwhile authors will save rejections by withholding manuscripts."

*Wit of the World* is a new publication announced by the New Fiction Publishing Corporation, 627 W. Forty-third Street, New York. It will make its first appearance with the August issue. It will be a monthly compendium of the wit and humor that appears in the leading publications here and abroad. Apparently it will offer no market for original material.

Robert H. Davis, editor of the Munsey publications, 280 Broadway, New York, will leave about June 1st for six months' foreign travel. He is informing contributors that during his absence manuscripts formerly sent to him should be sent to the Munsey Company's Manuscript Bureau.

*Fiction House, Inc.*, 461 Eighth Avenue, New York, desires a rough, dramatic he-man type of cowboy stories, 5000 to 6000 words in length; adventure-action novelettes of 10,000 to 12,000 words, dealing with colorful dramatic adventure in the South Seas, African diamond mines, Far East and West. It is particularly in need of short humorous stories, cowboy humor and the rough humor of the likable vagabond adventurer. It is also interested in short novels of 40,000 to 50,000 words for serial publication of two types—one type dealing with Western and Northern adventure with romantic interest, and the other dealing with straight cowboy adventure. *Fiction House, Inc.*, publishes *True Adventures*, *Action Stories*, *North-West Stories*, and *The Lariat*.

*Mother's Home Life*, 630 W. Jackson Boulevard, Chicago, is in the market for articles along practical domestic lines of 1000 words, short-stories of 2000 words, jokes, skits, anecdotes and short miscellany. Payment is made at ¼-cent up on acceptance. Occasional serials are used, but they are usually ordered especially. Sex, religious or sophisticated material is not wanted.

*Home Happiness*, a new publication of the Happiness Publishing Company, Lake Shore Bank Building, Chicago, Nina Brown Balser, acting editor, writes: "Please advise your readers that we are in immediate need of material for our new publication, *Home Happiness*. We require essays, articles, short-stories and verse built around the idea of the contribution made by electricity to the happiness of the modern home. We prefer the specific to the general. How an old house was modernized by wiring, how some mother's load was lightened by modern labor-saving devices, etc. Not necessarily fact stories, of course. Prose should run not longer than 800 words. Our rates are good, and a prompt decision is assured."

*The Socony Standard*, 26 Broadway, New York, a house organ of the Standard Oil Company, uses short paragraphs and pictures pertaining to new and outstanding features of the news, popular science, etc., somewhat on the order of those used by *Popular Mechanics*. Rates are not at hand.

## THE LITERARY BUSINESS AND SERVICE BUREAU FOR WRITERS OF

**JAMES KNAPP REEVE**

Franklin, Ohio

(Founder and former editor of *The Editor*.)

Careful editorial reading and constructive criticism of manuscripts. Editing and revision when required. Advice and assistance toward publication. Correspondence invited upon all matters connected with literary work.

The charges for Reading, Letter of Criticism, and Advice Regarding Markets are as follows for prose manuscripts:

1,000 words or less, \$1.00; 1,000 to 2,000 words, \$1.60; 2,000 to 3,000 words, \$2.25; 3,000 to 4,000 words, \$3.00; 4,000 to 5,000 words, \$3.75.

Over 5,000 words in one manuscript, and up to 40,000 words, 50 cents for each additional thousand words. For manuscripts of greater length, 40 cents for each additional 1,000 words.

Verse, 3 cents per line, with minimum charge of \$1.50. Typing of manuscript under my personal direction, 60c per 1,000 words. 75 cents per thousand with one carbon copy.

Also publisher of text-books for writers. Each of the books named here I personally recommend as of definite value to literary workers:

1001 Places to Sell Manuscripts.....	\$2.50
The Writer's Book .....	2.50
Modern Photoplay Writing .....	3.00
The Art of Inventing Characters.....	2.50
The 36 Dramatic Situations .....	1.50
The Technique of Fiction Writing.....	1.75
Figurative Language .....	1.50
88 Ways to Make Money by Writing....	1.20
Writing for the Trade Press.....	1.00
Rhymes and Meters .....	.75
The Manuscript Record .....	.70
The Way Into Print .....	.50
What Editors Want .....	.25
How to Be a Reporter.....	.25
Plotting the Short Story.....	1.00
How to Write a Short Story.....	.65

Descriptive catalogue of thirty helpful books for writers sent on request.

**JAMES KNAPP REEVE,**  
6 Alexander Bldg., Franklin, Ohio

# THE S. T. C. NEWS

A Page of Comment and Gossip About  
the Simplified Training Course and  
Fiction Writing Topics in General

VOL. 2, No. 6

JUNE, 1925

EDITED BY DAVID RAFFELock

## WHAT IS RIGHT TALK?

### Writer Points Out That Speech Varies With Each Individual

The burden carried by dialogue in fiction is seldom fully realized even by many successful writers. Dialogue is employed by most beginning writers simply to convey information. Dialect is meant merely to indicate that a person is of such and such an abstraction or has a more or less inferior education.

Dialogue is much more important than that. It does convey information, but also it largely carries the burden of expressing the emotion the character is under. It differentiates characters in a subtle and forceful manner. It should indicate much that many writers try to reveal through labored exposition and description.

Robert Littell, writing in *The New Republic*, has this to say about dialogue:

*Our language changes from one part of the country to another, in words, in accent, in intonation. It changes from class to class, and there are hundreds of classes, each shading off into the next. It changes according to occupation also, and no other country has more people who have traveled far from where they began, who have had dozens of occupations, who have moved about from one class to another, in no country are there to be found more subtle differences in language from individual to individual. The two business men you meet on a train sound alike at first, but if you listen carefully you will hear differences and shadings that come from the fact that one of them went to high school, while the other did not, that one of them has been an automobile mechanic and the other likes to play poker, that one of them makes socks and the other loose-leaf notebooks, that one of them reads headlines and the other *The Saturday Evening Post*, that one of them married a Californian, the other a girl from Massachusetts, that one of them has several children, alive and talking, while the other has no children but goes to a great many conventions. And they will talk differently again, using fragments of other personal dialects, according to whether they are calm or excited, drunk or sober. For every individual, aside from the idiosyncrasy of what he actually says, there is a brand of talk which he uses and which is the only right tal to put into his mouth if you are writing a story about him.*

Balladwriters say that pleasure makes the soul kind and softens the heart.—Baudelaire.

Genius can enact comedy at the edge of the tomb, with a joy that prevents it from seeing the tomb.—Baudelaire.

The intoxication of art is more apt than any other to veil the terrors of the gulf.—Baudelaire.

## A Few Words of Gossip With the Editor

An S. T. C. student of New York recently won first prize in a short-story contest of which the judges were William McFee, famous author of sea stories; Dr. Blanche C. Williams, compiler of the O. Henry Memorial volumes, and Harry Maule, editor of *Short Stories*.

The story which won the prize was first submitted as an early assignment in the course. The student wrote to her instructor:

*The practicability of The Simplified Training Course was verified when first prize was awarded me.*

*The course is so clear, concise and inspiring that anyone with the determination to work cannot help but achieve success in some degree. I have never for a moment felt that I have made a mistake in taking the S. T. C., and I investigated all the other short-story courses before deciding upon this one. Your detailed, kindly criticisms and helpful suggestions are the spurs that send your students on to more and better work.*

The trouble with university courses in writing is often that the instructors are unable to see beyond a few markets. The "Big Four," they seem to believe, is the aim and scope of every would-be writer. Not to sell a story to one of these markets is not to repay writing at all.

An S. T. C. student wrote that the head instructor in short-story writing of one of the largest universities in the country stated that *The Atlantic Monthly* is supplied with fiction for two years ahead and that other magazines are equally supplied.

It may be true enough that *The Atlantic Monthly* will not need new fiction for some time and the same may be said of Harper's, which has just completed a short-story contest in which a great deal of fiction was accepted. But that other magazines have an oversupply, or even enough stories to fill their pressing demands, is far from the actual fact. The Author & Journalist is constantly receiving "tips" of new and immediate demands for stories. Editors of some magazines have recently been forced to write their present and past contributors urging them to submit more stories.

The demand for stories today is very healthful. The market is increasing rather than decreasing. And that new writers are able to "break in" in spite of the competition and crowded conditions is evidenced by the many successes of S. T. C. students who are helped to make their first sales.

To enjoy the crowd is an art.—Baudelaire.

## MUTATIONS

### Author Reveals How Short- Story Has Developed From Various Sources

"Even though you are only pasting labels on a can, try to know something about the entire business if you would succeed," is the advice given to aspirants in a packing house, and similar instructions are preached to beginners in other work. The same advice, of course, holds good for the ambitious story-writer. Yet it is surprising how few know much or anything about the history, development, etc., of the short-story.

There is no better way to approach a fuller understanding and appreciation of the short-story than through Frances Newman's book, "*The Short Story Mutations*" (B. W. Huebsch, New York, \$2.50). She has traced the development of the short-story from the earliest times to the present and has shown that this fictional form, like animal life, has not only evolved but has undergone a series of mutations from which have come separate developments.

The book is readable and as interesting as a story, made doubly so by the inclusion in the book of sixteen stories by authors from Petronius and Boccaccio to Sherwood Anderson and James Joyce.

The value of the book to the writer, whether a novice or a professional, is inestimable. It is stimulating, instructive and opens new vistas of critical standards and literary conceptions. To read this book should be one of the first purposes of the writer.

An S. T. C. student writes that one of the most valuable books for the writer he has read in some time is "How to Write Special Feature Articles," by Bleyer. This book suggests many profitable types of salable writing to do when the fictional muse is not functioning.

### Direct Results

From a letter by a student to Mr. Raffelock:

"I have just sold 'Desert Raiders,' a story of the south Arabian desert, to Fiction House, but am not certain which of their magazines it will be used in. This story is a development of my plot outline used for Assignment 28 of the S. T. C. I followed your suggestions, given in your letter of Jan. 21, 1925, and made several changes in the plot."

None but an actor knows an author's cares,

Or fancy's fondness for the child she bears. —Cowper.



*S. Roland Hall*, advertising, First National Bank Building, Easton, Pa., writes: "A concern I serve is planning to issue a little house organ with a special appeal to members of the nursing profession. Possibly you may be able to put me in touch with a good source for obtaining jokes, anecdotes and possibly some short short-stories appropriate for the above." Rates paid will be a matter of negotiation between Mr. Hall and the author.

*Paris Nights*, 584 Drexel Building, Chestnut Street at Fifth, Philadelphia, Pa., purchases verse suitable to its needs at 15c per line up, on acceptance, according to the editor, Wm. H. Kofoed.

*The Reviewer*, Chapel Hill, N. C., is in need of stories, poems, and good critical articles of literary significance, according to the editor, Paul Green. The rate of payment for verse varies, but is around 50 cents a line; prose is paid for at about 1 cent a word.

*Store Operation*, 205 Caxton Building, Cleveland, Ohio, is in the market for articles of 500 to 2500 words giving specific and practical methods used in store management. Payment is made at 1 cent a word on publication. The magazine is a monthly edited by H. E. Martin.

*Macfadden Fiction Lovers' Magazine*, 1926 Broadway, is to be discontinued after the August issue.

*Royal*, fashion magazine of the Conde Nast Publications, Inc., 19 W. Forty-fourth Street, New York, has been purchased by John Howie Wright, publisher of *Today's Housewife*. Beginning with the June, 1925, issue, the two publications will be merged.

*Collegian Campus Comedy*, 133 Wooster Street, New York, uses articles up to 1000 words for which it pays on publication at the rate of  $\frac{1}{2}$  to 2 cents a word.

*Quartermaster Review*, 1624 H Street N. W., Washington, D. C., pays for no material, according to a contributor.

### WELL-KNOWN AUTHOR

offers collaboration with new writers on stories, photoplays, etc., on profit-sharing basis; also Criticism and Sales Service.

### LAURENCE D'ORSAY

P. O. Box 2602, SAN FRANCISCO, CALIF

### STOP! LOOK! LISTEN!

You authors who consider yourselves real authors! Have a real typist type your manuscripts! One original and one carbon, 50 cents a thousand words. For further particulars, write

### MISS NETTIE JANSSEN

Freeport, Ill. Care of Settlement Home,

**Authors'** Manuscripts accurately, neatly and promptly typed. Rates 40c a thousand words. Poems 1c a line. Carbon copy. Minor corrections.

### ADDA B. HAMILTON

514 West Main St. Muncie, Indiana

### SUPER-TYPING-SERVICE

Writers: Your manuscripts corrected and properly prepared for publication at very reasonable rates. Write for details and terms.

### The SUPER-TYPING-SERVICE BUREAU

Box 662, Laramie, Wyoming

### Readers and Writers of Ohio!

Learn about your native State in "Howe's Historical Collections of Ohio." Contains information on Glacial Man, Mines and Mining Resources, and other valuable data.

Two Vols., over 900 pp. each—\$10.00. Second-hand, but in good condition.

### EDWARD F. MODOSCH

4204 33rd St. Cincinnati, Ohio

## We Highly Recommend These Books

### CONSCIOUS SHORT-STORY TECHNIQUE

By DAVID RAFFELOCK, Associate Editor *The Author & Journalist*. Postpaid, \$1.10

A departure from the usual volume on fictional technique. It leads the way to clear thinking so that the reader will himself be able to choose the best technical development for his story. Not a book of "should's" or "don't's."

### WHAT AN EDITOR WANTS

By A. H. BITTNER, Associate Editor *The Frontier*. Postpaid, \$1.10.

Mr. Bittner has unquestionably produced one of the most practical and helpful volumes ever offered to fiction writers. One of the especially instructive features is the building up of a plot from the original germinal idea to the completed short-story. Each step is clearly indicated and the final story, as accepted and published in a leading magazine, is reproduced. The chapters entitled "The Story is the Thing," "Getting That Plot," and "Action," are indispensable.

These are the first two books of the A. & J. Writer's Series. Uniformly and artistically bound, board covers. COMBINATION PRICE for both books ordered at once, \$2.10 postpaid. Either book and a year's subscription to *THE AUTHOR & JOURNALIST*, \$2.95. Both books and subscription, \$3.90.

**THE AUTHOR & JOURNALIST, 1835 Champa Street, Denver, Colo.**

## CLASSIFIED ANNOUNCEMENTS

Rate, 30c a line, payable in advance. Eight words to the line. Six months in advance for the cost of five single insertions.

**SUPERIOR TYPING**, 50c per 1000 words; with revision, \$1.50; poems typed, 1c per line; 1 carbon. AGNES C. HOLM, 600-a E. & C. Bldg., Denver, Colo.

**MANUSCRIPTS** typewritten by experienced typist. Prices reasonable. F. RISSE, 1283 Downing St., Denver, Colo. York 2423W.

**CLEVELAND, OHIO.** JEFFREY-PHELPS, 5710 Lexington Ave. Expert Typing 50c per 1000 words. Books, plays special rate. Write or phone Randolph 5497-W.

**WE EXCEL** in manuscript typing. Fifty cents per thousand words. Carbon copy. Satisfaction guaranteed. KEYSTONE TYPING BUREAU, Box 166, E. L. Station, Pittsburgh, Penna.

**MANUSCRIPTS** correctly prepared for publication. S. FRANCES GALLAGHER, Authors' Typing Bureau, 966 Edgecomb Place, Chicago, Illinois.

**AUTHORS:** We personalize your manuscripts; they are individual; typewritten with respect both to the writer and the editor. 50c per 1000 words. ALBERT LIPPHARD, 5249 Hunter Avenue, Norwood, Ohio.

**TYPING MANUSCRIPTS.** I do all kinds of typing. Work promptly and neatly done. I make a specialty of preparing authors' manuscripts for the publisher. Write for prices. ROBERT L. KINKADE, Fulton, Ill.

**MANUSCRIPTS** correctly prepared for publication at 50c per thousand. One carbon. Minor corrections. Prompt service. LUCY W. ADAMS, 246 W. Main St., Uniontown, Pa.

**ORLANDO, FLA.**—Stories neatly typed, one carbon copy, 40c M. words. C. D. GRAY, Box 1383.

**FREE!** "Manuscript Preparation" (including samples). FLAJSHANS', Angola, Ind.

**MANUSCRIPTS CAREFULLY CRITICISED.** Special attention to beginners. 60c 1000. SUNNYSIDE BUREAU, 6131 Telegraph Avenue, Oakland, Calif.

**MANUSCRIPTS** and short stories typed promptly and reasonably. Miss E. CARRINGTON, 1739 South Ardmore, Los Angeles, Calif.

**MANUSCRIPTS** neatly and accurately typed, 50c per 1000 words with copy, by an experienced typist. HELEN E. STREET, 123 N. Tenth St., Olean, N. Y.

**AUTHORS:** Quality typing by a professional. Markets suggested and advice freely given. Satisfaction Guaranteed. With carbon copy, \$.50 per M words. LAURENCE HAYDEN OLEAN, N. Y., R. 2.

**QUALITY FIRST—QUANTITY SECOND.** Manuscripts accepted are typed *right*. Authors, write for particulars. "COPY RIGHT" Mss. COMPANY, Box 11th and Stanford, Springfield, Ill.

**SPECIAL OFFER:** Manuscripts received during June and July typed for 40c a thousand words, poems 1c a line. Regular prices 60c and 3c. One carbon free. Remittance must accompany manuscripts. MARJORIE L. MORTON, 702-B Pioneer Trust Bldg., Kansas City, Mo.

**CORRESPONDENTS**—In English, any country. Sincere, intellectual, refined. Motive—personal friendship, knowledge of races, literary posterity. Personal details, photographs—honorably exchanged. NAPOLEON BERNARD, 3640 Waldo Ave., N. Y. City.

**MANUSCRIPTS AND POEMS**, promptly and accurately typed for publication. Your satisfaction guaranteed. Write for sample and prices. RUBY M. VENNEN, 410 N. 6th St., Albuquerque, New Mexico.

*The Independent Agent and Salesman*, 22 E. Twelfth Street, Cincinnati, O., pays for articles or stories from 500 to 1000 words describing some special direct-selling achievement of your own that may prove interesting and helpful to your brother salesmen.

*Comfort*, Augusta, Maine, V. V. Detwiler, editor, writes a contributor: "We do not publish any serial stories in *Comfort* that we cannot supply to *Comfort* readers in book form. I could not use a serial story unless I could also arrange for having it published as a book in a cheap edition, and probably this would be hard to arrange."

*Junior Home Magazine*, 1018 S. Wabash Avenue, Chicago, Bertha M. Hamilton, managing editor, writes: "We are not in any particular need of stories and verse, although we are always glad to examine any that are submitted. Our rate is 1 cent a word for prose, and 20 cents a line for poetry."

*Radio Doings*, 308 Van Nuys Building, Los Angeles, Calif., states to an author that it cannot pay for general articles. Inquiries seem to get no attention.

*Golden Rule Magazine*, 141 W. Ohio Street, Chicago, Ill., Guy Bissland, editor, states to a prospective contributor: "Will be glad to use your article in an early issue of the magazine, if you can accept in payment the only terms we are in a position to offer at this time, i. e., a year's subscription to the magazine."

*Little Folks*, S. E. Cassino Co., Salem, Mass., writes: "We are not at present in the market."

## Reliable Sales Service for Authors

As a matter of convenience to those employing *The Author & Journalist* criticism service and others, the editors have established a reliable

### Manuscript Selling Agency

Each manuscript submitted to the agency must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional.

In offering this service we do not claim to have any mysterious influence with editors nor do we guarantee the sale of a manuscript. We do have a closer knowledge of the immediate market needs than most writers. We guarantee only to devote honest and intelligent effort to selling manuscripts accepted for that purpose, as promptly as possible.

The reading fee entitles the writer to a brief criticism of his manuscript if it is not accepted for marketing. This service will attempt to market only short-stories, novels and articles which are considered likely to sell. We will not attempt to market verse or photographs. For selling a manuscript 15 per cent of the amount paid by the magazine is charged; minimum commission, \$3.00.

The service is open to non-subscribers as well as subscribers. Address:

**AGENCY DEPARTMENT.** *The Author & Journalist*, 1835 Champa St., Denver, Colo.

## Prize Contests

(Continued from Page 4)

The C. F. Pease Co., 812 N. Franklin Street, Chicago, Ill., offers \$100 for a slogan that can be used by the blue-printing industry in promoting the more general use of blue-prints. \$5 each will be paid for non-winning ideas that can be used. Contest closes June 15th. Address Chairman, Blue Print Slogan Committee.

Woolensack Optical Co., 1415 Clinton Avenue, Rochester, N. Y., offers \$5000 for a suggestion for a new product for manufacture by a manufacturer of photographic lenses and shutters, telescopes and binoculars. Closes July 1st.

Pressed Metal Trade Extension Council, 27 Quincy Street, Chicago, Ill., will pay \$10 and up for new uses for their product, and for suggestions of existing mechanical devices now using other material, but which could be improved by substituting pressed metal. Booklet and full details sent on request.

Skinner Manufacturing Co., Omaha, Nebr., offers a first prize of \$500, second \$100, third \$50, two prizes \$25 each, ten of \$10 each, twenty of \$5 each and one hundred of \$1 each for letters giving the reasons why Skinner's are the superior macaroni, spaghetti and pure egg noodles. Closing date is December 31, 1925.

The Mennen Company, 341 Central Avenue, Newark, N. J., will pay \$100 for the best name for the new non-removable, non-leakable device on Mennen's Shaving Cream, received by July 1st. Address Jim Henry.

South Bend Bait Company, South Bend, Ind., announces a fish photograph contest in which prizes ranging from \$75 in each class, down to high-grade fishing tackle, are offered for best photos showing a catch made with some brand of South Bend Baits. Pictures must not exceed 5x7 in size. In addition to the prizes in various classes, a grand prize of \$300 is offered for best picture submitted, regardless of class entered. For full particulars address Publicity Department. A South Bend Bait showing in the picture is necessary, but you do not have to buy one, as the company offers to loan one to anybody who may wish it. Contest closes October 31, 1925.

### DO YOUR MANUSCRIPTS "STAND OUT" FROM THE OTHERS?

"Quality Typing Service" offers manuscript preparation which will make your manuscript catch the Editor's eye. A high-class presentation cannot help but increase your chances of 'ringing the bell'.

My service for writers is complete. It will pay you to let an expert handle the most important phases of your work—REVISING—TYPING, and MARKETING. I have a service and a rate to meet your particular needs.

My rates are as follows:

	Grade A	Grade B
Straight Typing, per 1000 words.....	\$ .75	\$ .50
Revision & Typing per 1000 words.....	1.00	.75
Poetry Typing, per line.....	.03	.02½

WRITE FOR FULL PARTICULARS AND SAMPLES AND MY MONTHLY SERVICE PLAN.

AUGUST LENNIGER, JR.

4247 Boyd Ave. (Authors' Agent) New York City.

## Ten Years

### of Helpful Service for Writers

#### THIS IS THE RECORD OF THE CRITICISM DEPARTMENT OF THE AUTHOR & JOURNALIST

Professionals as well as beginners turn to this authoritative department, conducted by the editors of *The Author & Journalist*, for assistance with their writing problems.

#### We Wish Every Writer

could read the letters of appreciation received by us daily, testifying to the help and stimulation clients have received from the keen yet kindly and constructive criticisms of their manuscripts. All criticisms are handled personally by

#### Mr. Edwin Hunt Hoover

associate editor of *The Author & Journalist* and a successful story-writer, his work featured regularly in exacting magazines.

#### Author & Journalist Criticisms

are never twice alike. The endeavor in each case is to give the student the kind of help that will fit his case.

The criticism tells the writer whether his conception is worth-while or inferior, and why; whether it is in line with editorial demands and what changes are necessary to bring it into closer conformity with requirements. The plot, characters, style, incidents, introduction, climax, conclusion and other features are discussed, and suggestions for improvement, both general and specific, are made.

Finally, the criticism deals with the commercial possibilities of the manuscript, and a list of markets to which it seems best adapted is furnished. If the manuscript contains no possibilities of sale, the author is shown, as far as possible, how to turn out better work in future.

In other words, each criticism is a helpful lesson. A series of criticisms constitutes a liberal course in authorship, to the writer who is capable of profiting by experienced instruction.

#### RATES FOR PROSE CRITICISM

##### For Each Prose Manuscript of

1,500 words or less.....	\$1.50
2,500 words or less.....	2.00
3,000 words or less.....	2.50
4,000 words or less.....	2.75
5,000 words or less.....	3.00
7,500 words or less.....	3.50
10,000 words or less.....	4.00
Longer manuscripts, each 10,000 words..	3.50

VERSE CRITICISM OR REVISION, a distinctive service conducted by Mr. John H. Clifford,

20 lines or less (without typing).....	\$1.00
Additional lines, each .....	.05
With typing, per line additional.....	.02

LITERARY REVISION consists of the careful correction and polishing of a manuscript with special reference to the bettering of the style. A brief criticism and list of probable markets included. Rate:

With typing, per thousand words.....	\$2.00
Without typing, per thousand words.....	1.50

LETTER-PERFECT MANUSCRIPT TYPING is a feature of *The Author & Journalist* service. Includes careful editing and critical opinion, with market suggestions. One carbon copy.

Rate for prose, per thousand words.....	\$1.00
Rate for verse, per line (minimum 25c).....	.02

All fees payable in advance  
Inclose Return Postage

#### THE AUTHOR & JOURNALIST

1835 Champa Street, Denver, Colorado.



HOTEL ALGONQUIN  
NEW YORK

9th April, 1924.

Remington Typewriter Co.,  
374 Broadway,  
New York, N. Y.

Gentlemen:

I enclose herewith my check for \$60.00, for which please deliver to me, in Stateroom 1 aboard the S. S. President Van Buren, of the Dollar Steamship Line, at Pier 3, Hoboken, N. J., not later than noon of Thursday, the 17th inst. one of your late model Remington Portable Typewriters.

Please have a man call at this hotel for my old Remington Portable. This machine has been in constant hard service for three years, for, although a portable, I use it daily in my studio, and it is such a good little machine that I do not desire to trade it in. Please give it a thorough overhauling and express it to me C. O. D. at the Palace Hotel, San Francisco, Calif. Upon arrival of the President Van Buren there I will pick it up. The new portable I am ordering for my secretary for use on a world tour, via the Orient: the old one I will continue to use myself.

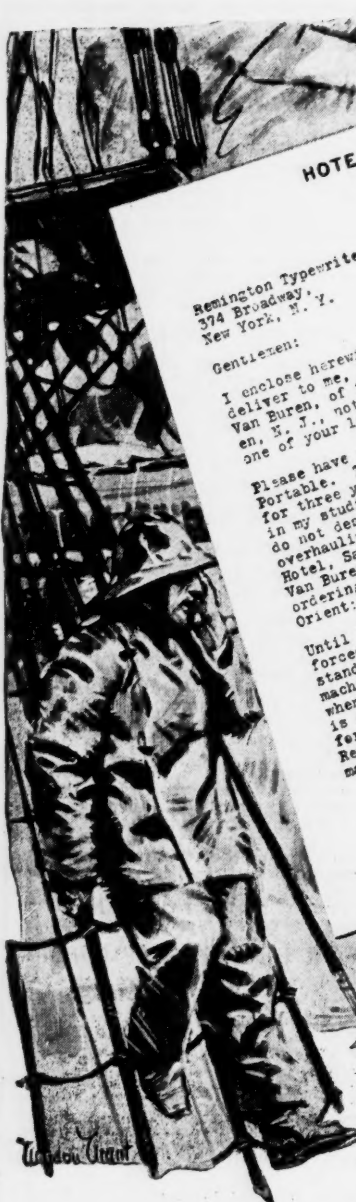
Until I discovered the Remington Portable I was always forced to carry with me on my travels a heavy, cased, standard typewriter, which is a great nuisance. Your little machine is a REAL typewriter. It will not be out of order when I need it most, it fits in the bottom of my bag, it is of simple, durable construction and I am glad to cheer for it. My last two novels were written entirely on the Remington Portable, and I heartily recommend your little machine as the best of its kind on the market.

Very truly yours,

*Peter B. Kyne*  
PETER B. KYNE.



Peter B. Kyne, famous author, writing on his Remington Portable.



"I'm not going," Randall told the men in the overcrowded boat. "I'll stick here and when you get to San Francisco ask Cappy Ricks to send a tug out to look for me."

## "IT'S A REAL TYPEWRITER"

THE Remington Portable has won the endorsement of Peter B. Kyne, just as it has won the endorsement of prominent people the world over—by its outstanding superiority.

Many present owners, like Mr. Kyne, have operated other typewriters. In the Remington Portable they have found a compact machine which meets every requirement, built to do beautiful work, and possessing every feature common to

the big machine, even to the four-row standard keyboard.

Why should you continue to write in the old-fashioned, slow, tedious long-hand, when with a Remington Portable you can turn out a beautifully clear and legible printed page, with far less time and effort? Sold by all Remington branches, and over 5,000 dealers. Easy terms.

Illustrated "For You—For Everybody" will be sent upon request. Address Department 25.

REMINGTON TYPEWRITER COMPANY

374 Broadway, New York City

# Remington Portable

THE RECOGNIZED LEADER—IN SALES AND POPULARITY



